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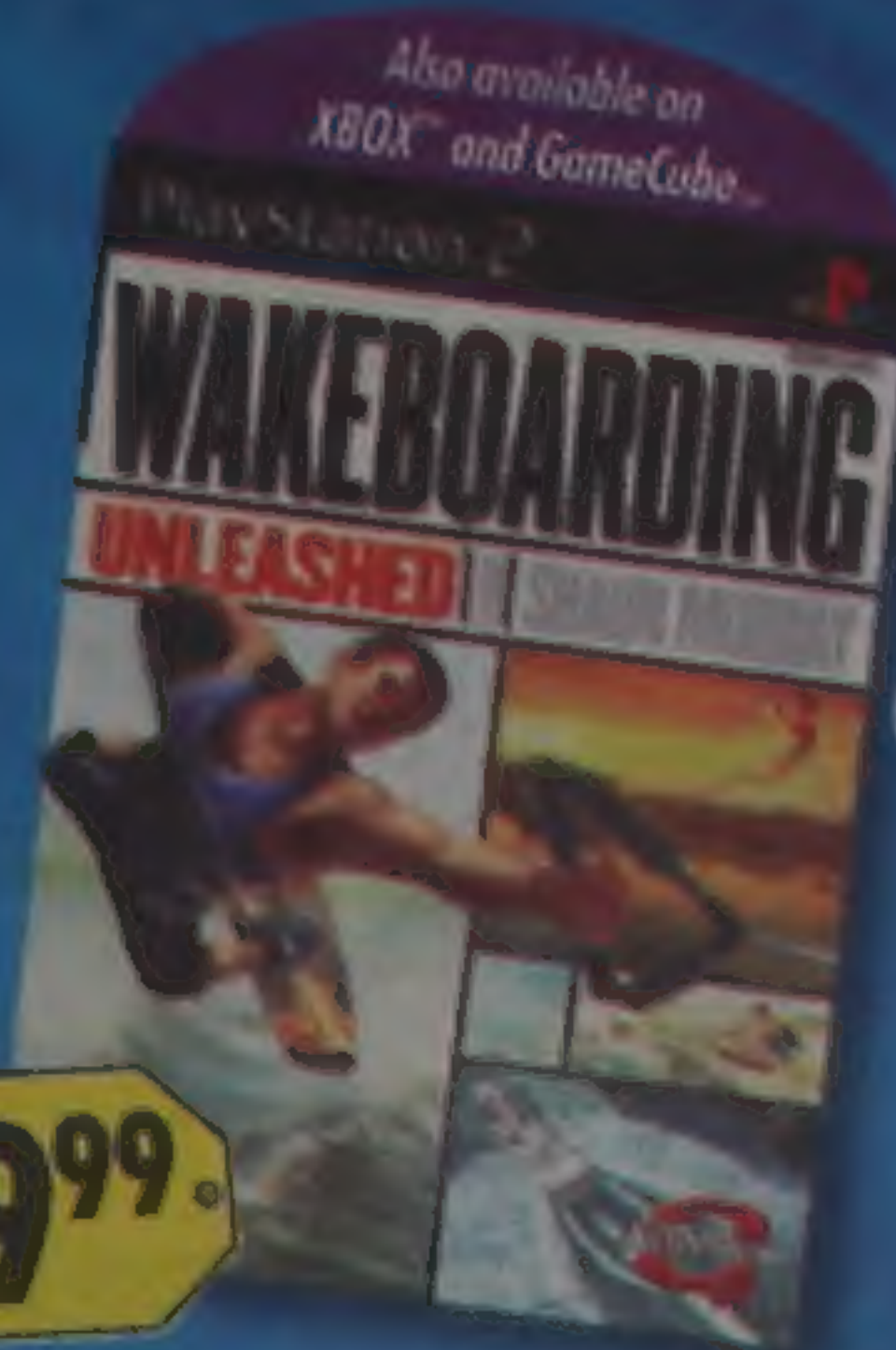


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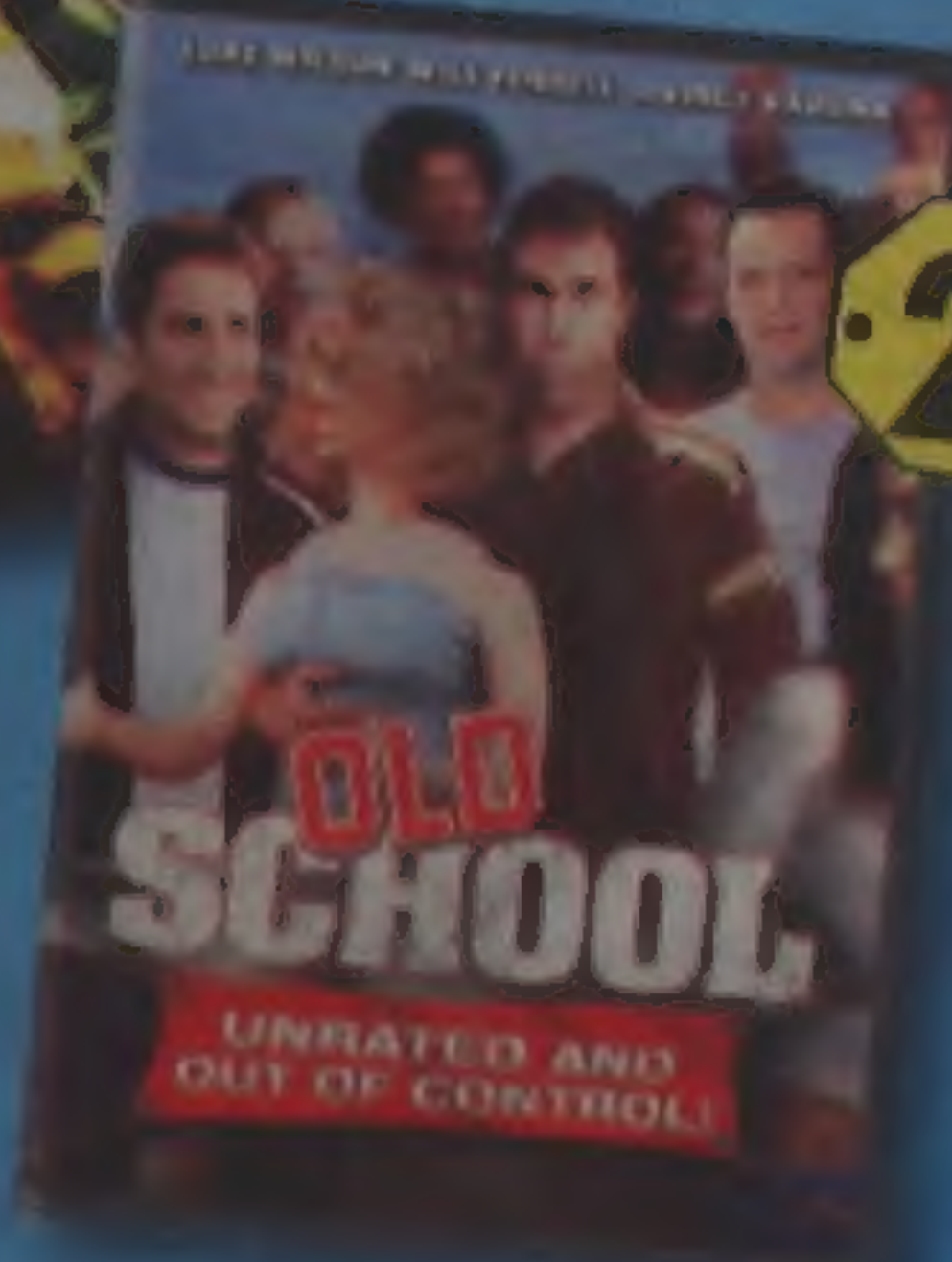
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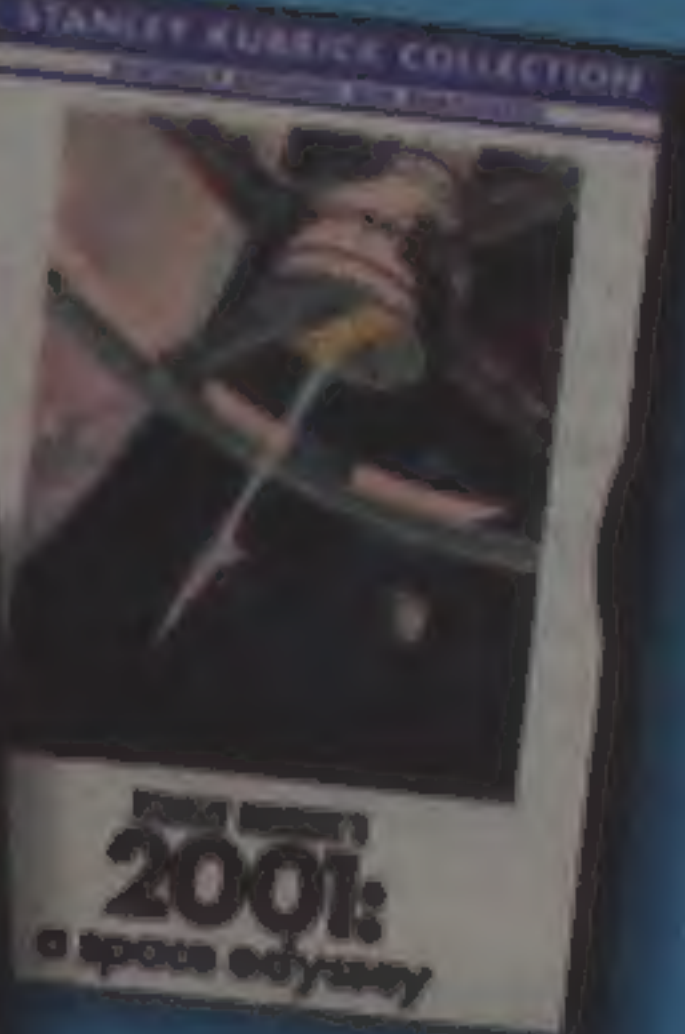
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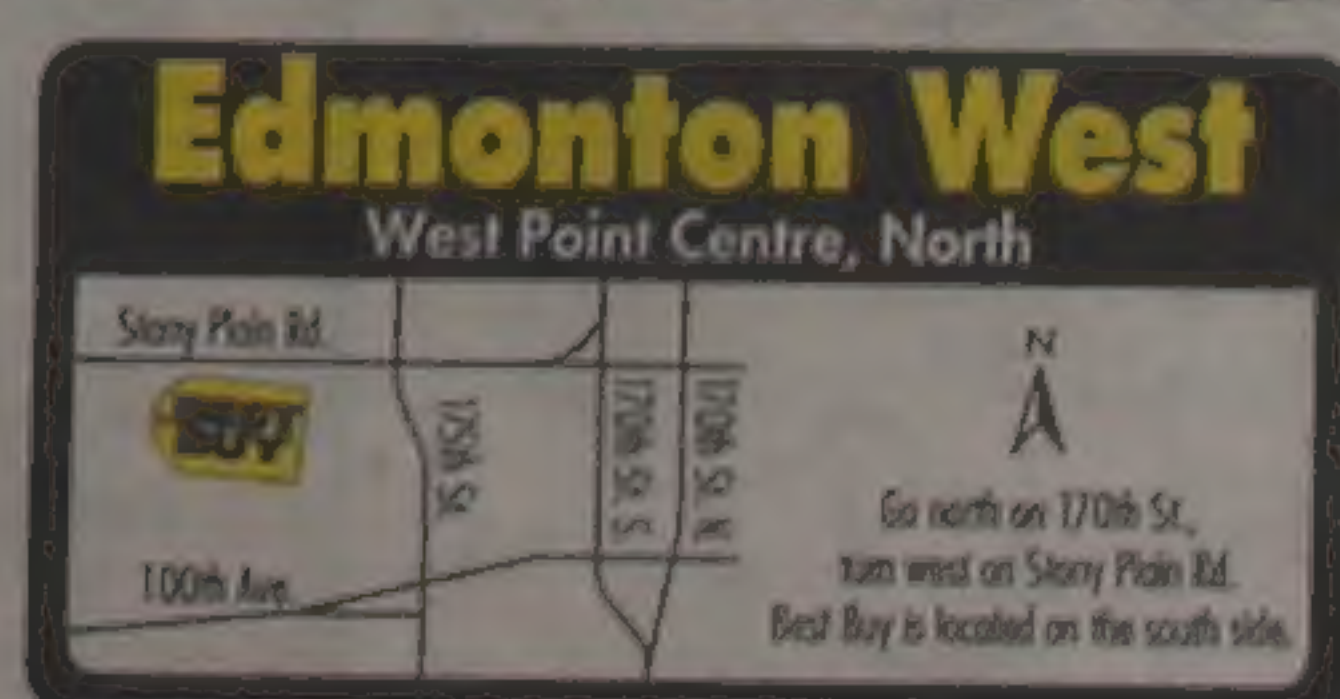
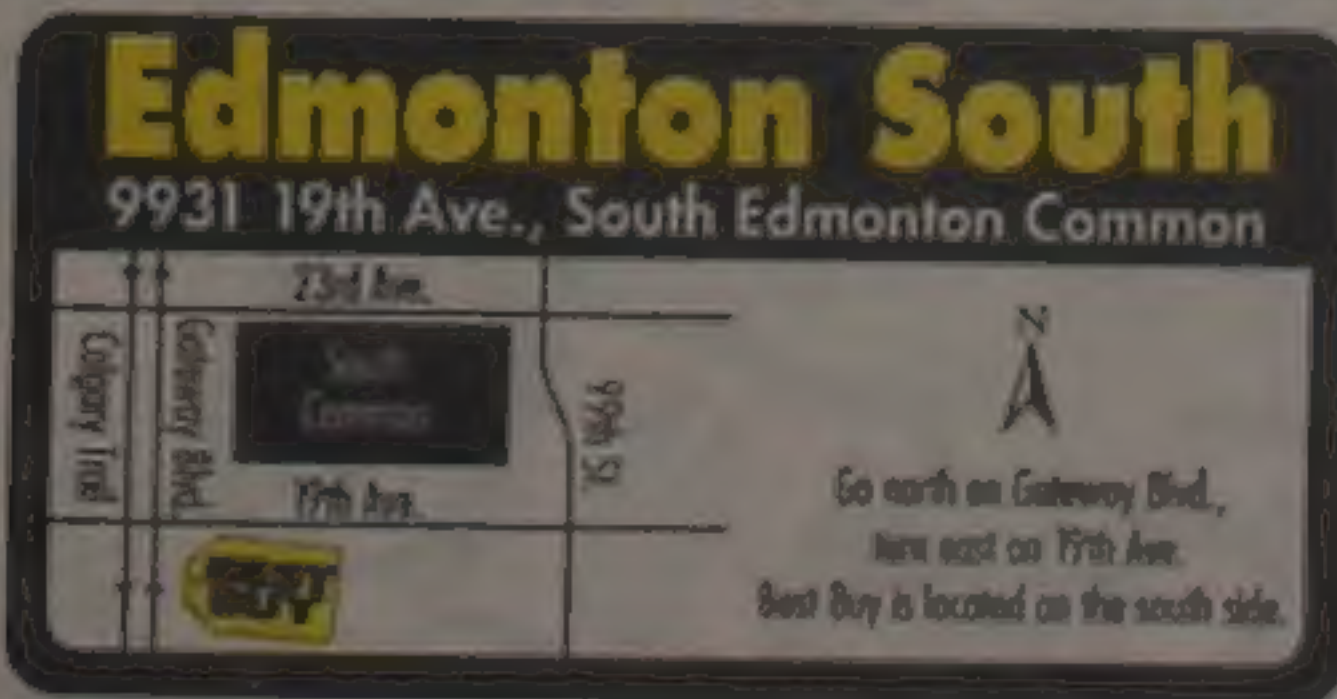
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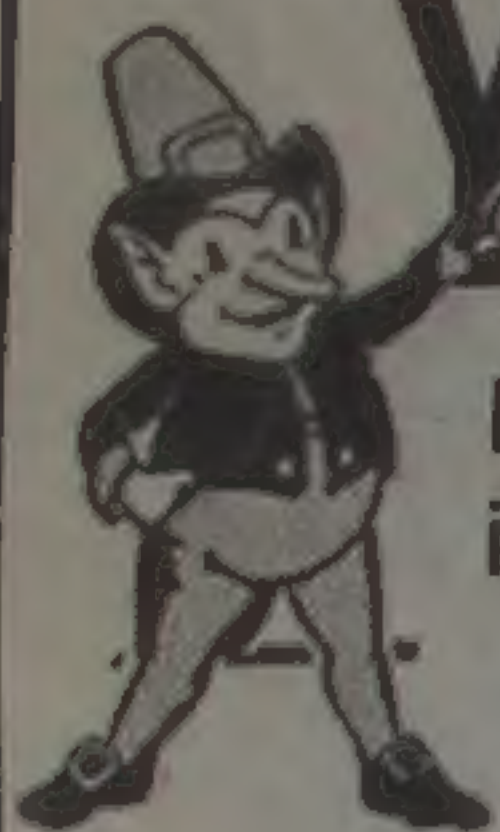


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CALLING ALL MEMBERS

The CJSR Annual General Meeting is scheduled for Tuesday, June 24 at 7:00 PM in room 129, Education Building. Topics include approval of bylaws, Director elections, and more. All are welcome, but only members can vote. To become a member, contact facra@cjsr.com.



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FRONT

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yourVUE

Radar is riling

I have no major gripe here, but want to comment on Chris Boutet's column on photo radar ["1, 2, 3, red light," VuePoint, May 29-June 4].

People are quick to deem a law futile when they find it demanding. Smokers go out on a limb to predict the failure of a law that forces them to tax their will power. And leadfoots are sure that speeding tickets make not a bit of difference in safety.

Mr. Boutet establishes that despite the deterring effect of 94,000 photo radar tickets in 1997, the ticket total more than doubled by 2001. This could mean that

the police grew more diligent with enforcement. What we need are stats on how many collisions occur vis-à-vis the recent frequency of ticketing.

Suppose Canada increased its penalties for murder. And years later, Canada still suffered its current average of 500 homicides per year. Would Mr. Boutet therefore demand a retreat to the weaker penalty?

I'll admit that I live outside the city, where enforcement seems less harsh. I have several miles of country travel to work, there's no bus service and, yes, I drive. If I lived in Edmonton, I would drive more sparingly, take the bus more and be easier on the environment. There's also the scare of astronomical insur-



ance rates at the slightest provocation. The car is not such a good idea. —ALVIN CARRIER (VIA E-MAIL)

Harvey mettle

A brief clarification on the story "Right-wingers join lefties in favour of PR" [Vue News, June 5-11]. I am not a member of the Alberta Federation of Labour. I am a member and the Co-ordinator of Friends of Medicare. But my involvement with Fair Vote Canada falls outside of my employment responsibilities and is as a volunteer. —HARVEY VOOGD (CO-ORDINATOR, FRIENDS OF MEDICARE) V

Vue Weekly welcomes reader response, both positive and negative. Send your opinion by mail (Vue Weekly, 10303-108 Street, Edmonton, AB, T5J 1L7), by fax ((780) 426-2889) or by e-mail (letters@vue.ab.ca). Preference is given to feedback about articles in Vue Weekly; we reserve the right to edit letters for length and clarity. Please include a daytime telephone number.



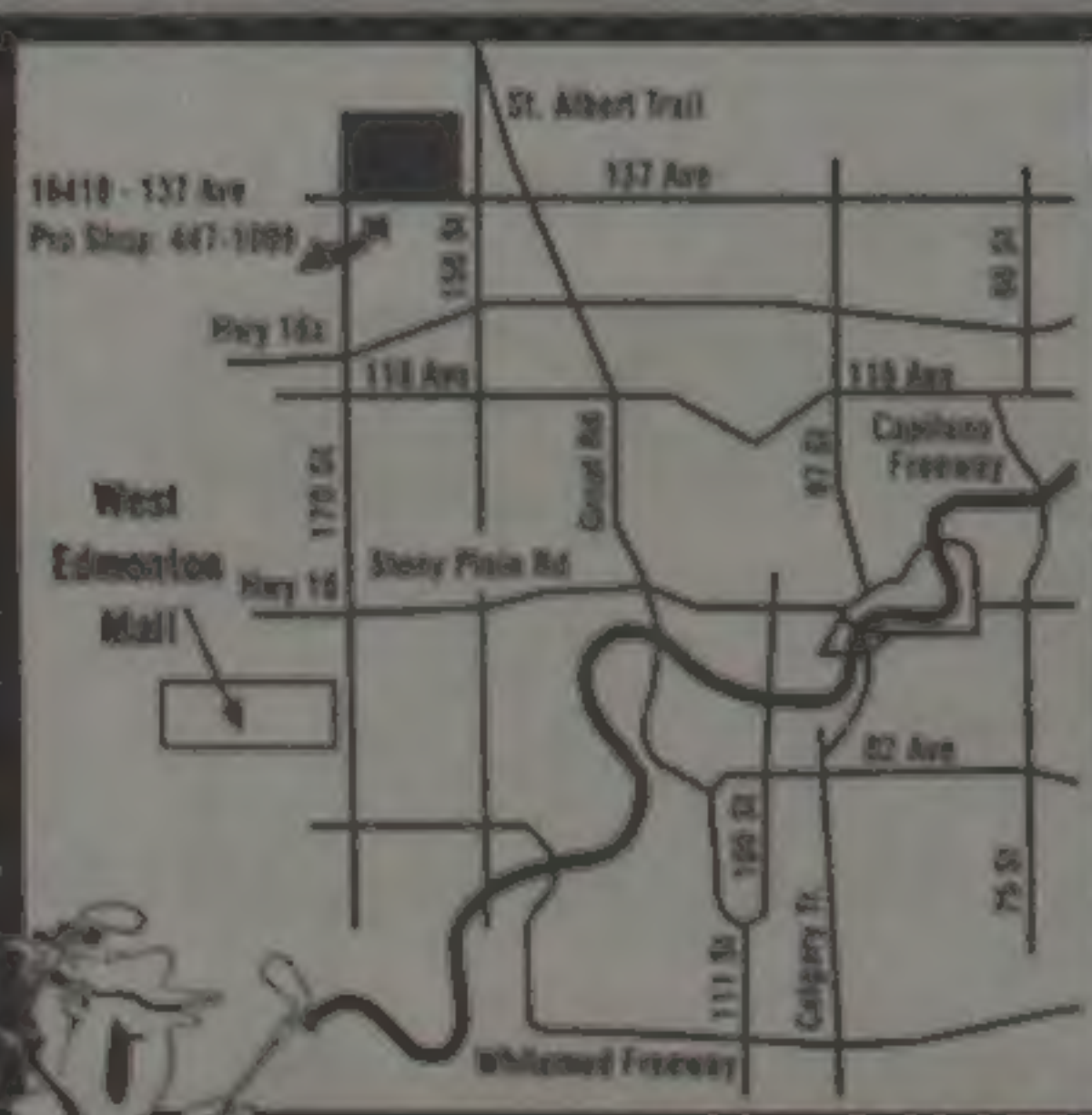
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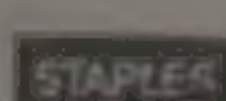
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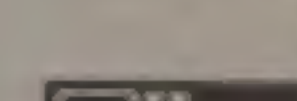


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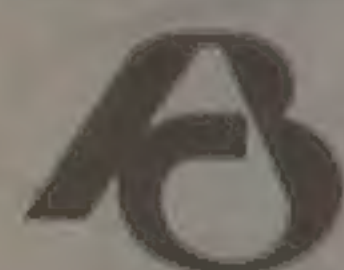
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What so proudly we hail

Edmonton gays and lesbians ponder the meaning of "Pride Week"

By JAY SMITH

During one of his recent sermons, Mickey Wilson, a transgendered minister at Edmonton's Lambda Christian Community Church, talked about the responsibilities shared by lesbians, gays, bisexuals and transsexuals. People in the LGBT community, he feels, must ensure that their gift to the world is clear, that they see the world with clear eyes. The clarity of this vision, according to Wilson, depends on individuals knowing themselves and having the courage to interact with others without guises or shields. "Because we see the world differently," he said, "when we bury [this uniqueness], we do the world a disservice."

With the city's annual Pride Week fast approaching, and Wilson's words still resonating in my mind, I spoke with a handful of locals about the role of the LGBT community in their lives. We talked about their conceptions of "pride" and how today's increasingly tolerant social climate affects LGBT identity, in both the popular and personal sense.

My inquiry began with a friend, Ryan Franklin. We met five years ago in a University of Alberta creative writing course. He surprised most of the class halfway through the semester, producing a poem that was a crystalline, haunting description of a sexual encounter with another male. Until that point, few of us had imagined that this intelligent, soft-spoken, articulate man could be gay. It's a facet of his character that he rarely discusses at length but profoundly influences his perspective on the world.

We met on a Sunday at Woody's, the new lounge above Buddy's. Sunday is karaoke night. Fantastic falsetto

renditions of Reba McEntire, Natalie Merchant and Cher songs provide our soundtrack. As he pours me a glass from our jug of beer, Franklin suggests I ask the staff to find some Bob Dylan so I too can do some gender-bending. I dismiss the proposition immediately. I'm the only female in the bar, other than a pool-playing lesbian couple that appears as we're about to leave, and I feel no need to draw attention to myself.

FRANKLIN STARTS TALKING about how the popular media's stereotypes and caricatures influence gay identity. He believes there's an "impoverished cultural vocabulary" when it comes to issues of homosexuality. "I get, 'You remind me of my gay cousin' a lot," says Franklin. "It's not because we have anything in common; it's just because he's gay and I'm gay." Accordingly, he's often slotted into category and expected to behave a certain way—not as a functional human being who happens to be attracted to other men.

"But you know," Franklin continues, "I'm not a typical gay man. I'm poorly hailed as a gay." He's referring to the work of Marxist social critic Louis Althusser. "I'm too masculine," Franklin says. "I'm too intellectual." To simplify Althusser's theories, an individual is "called" or "hailed" into a dominant system of thought in a sort of call-and-response sequence. Effectively, dominant representations of homosexuality appeal to the individual. "Hey, you, yeah, you, gay man," they say to him. When the subject responds to this "hail," he identifies himself: "Yes, it is me. I am a gay man." In this process, the subject becomes a gay man according to the terms of a culture's representations of homosexuality.

Although he concedes that this framework doesn't sufficiently account for changes within dominant

representations, or the ability of individuals to reject spoon-fed identities, Franklin believes Althusser's model limns a common trajectory for young gay men. Considering popular depictions of the gay lifestyle on television programs like *Queer as Folk*, teens struggling with their sexuality reach out for ready-made identities. A youth might see these images of sexual promiscuity, alcohol and drug use and think that this is what being gay really means. So he undergoes a reinvention: he dyes his hair blonde, acquires a lisp and starts going to the bar every Saturday night.

According to Franklin, it's an unnecessary and self-destructive path. The bar scene, he argues, is obsessed with ideals of physical perfection and style.

NEWS

"You never see people out at the bar with glasses,"

he says, nudging his wire rims with a finger. "And," he continues, plucking at the fabric of his checked shirt, "no one ever wears golf shirts." Likewise, the promiscuity associated with gay sexual behaviour is worrisome. Having sex with several partners in one night out at the bathhouse, he says, "creates a perfect storm for the rapid transmission of STDs." Franklin attributes this behaviour, in part, to the absence of older gay role models in the community. "AIDS took a lot of our elders," he says. "It was sort of like the residential school system." Franklin also thinks these promiscuous tendencies stem from feelings of alienation from mainstream society: "They say, 'I don't want kids, I don't want a partner, that's part of the culture that rejected me.'"

ANTHONY, ANOTHER GAY MAN in his 20s, also agreed to talk to me while I pondered these issues. A friend of a friend, Anthony feels no identification with the "gay community" as it's generally construed in our society. "It brings me sadness," he

says. "I see all these broken people who have had to fight all their lives, against their families, against society. They've been hurt, but they continue [the cycle] by hurting others." Like Franklin, he emphasizes that these are strictly his personal views, but he simply cannot see himself in the gay identity that is expected of him.

Living in a small town, Anthony came out at 16. He had no gay friends and was confused, watching gays distorted and vilified on TV shows like *Ricki Lake*. "I encountered a lot of loneliness in those years," he recalls. In an environment devoid of role models, he submerged himself in "journaling and introspection" in order to come to terms with who was he was. Today, he describes being gay as the border around him—"the border because it encompasses and colours all the other facets of me." But it's certainly no gay flag.

At 18, Anthony moved to Calgary, studied at the Alberta College of Art and Design and took advantage of an established gay community. He joined a youth group but was disappointed. "It was essentially a meat market, a place to find a date, not a support group." When he attended a Calgary Pride parade, Anthony's alienation increased. The parade, he says, "wasn't about celebrating everyone's unique sexuality; it was about saying a big 'fuck you!' to the rest of the world, to straight society.... It saddened me because there was all this S&M stuff and nudity on display. It wasn't a family event at all."

Comments like those made recently by Tory MP Elsie Wayne about Pride parades are "a perfect example of the failure of Pride events," Anthony says. "She's an average straight person who doesn't have exposure to gay people on a regular basis." Citing an essay from Bert Archer's book *The End of Gay (and the Death of Heterosexuality)*, Anthony says Pride events are "PR disasters." The essay calls for a de-labelling of sexuality in favour of a more fluid conception of the variety of human sexual behaviour. Terms such as "gay," "lesbian," "heterosexual" and "homosexual," according to Archer, responded to a socio-political impetus in the '70s and '80s that ultimately enabled activists to secure legal recognition and rights in mainstream society. Now, in Archer's eyes, the relevance of these categories has dissolved. In fact, their continued use is detrimental because they do not demand that mainstream society reconsider its own sexual norms.

Rather than abandon gay causes, however, Anthony articulated his politics solo. He volunteered at the Calgary Birth Control Association for their sexual education tours through high schools. "I know, had [a gay man spoken at my school], it would have made a world of difference," he says. "I tried to present my entire life, to show that I was a well-rounded, normal individual. Because if there was just one gay kid in the crowd, he would know that he can be [himself], that he doesn't need to go to the bar to find a partner or a friend." Within

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MUNICIPAL AFFAIRS

Bombs bursting in air

EDMONTON—Mayor Bill Smith didn't expect fireworks over the city's decision to save few thousand dollars by canceling its annual Canada Day fireworks show. But with more than 90 per cent of callers to the Citizen Action Centre angry about an alarming absence of explosions in the sky on July 1, and a steady stream of perturbed city councillors phoning his office as well, Smith flip-flopped last week. The fireworks are back on now, even if Edmonton has to dip into council's emergency fund to cover the \$90,000 bill for the pyrotechnics and extras such as additional policing and transit.

Smith has tried to duck blame by playing dumb, saying that it wasn't his decision to cancel the fireworks and telling the *Edmonton Journal* "The bottom line is the people want to have fireworks on July 1 and I agree with that." But several city councillors are still upset with the mayor over how he handled this issue, especially the fact that they weren't told there would be no fireworks until the day the decision was made public in a news release.

A sampling of councillor comments to the *Journal*:

"He could certainly keep us in the loop a little better than he does," said Jane Batty. "This was embarrassing; this kind of thing should not happen at any time," said Janice Melnychuk. "He has to send information to us. That's not unreasonable. I don't like to be made a fool," said Stephen Mandel.

Neither, of course, does Smith. But every reversal he makes like this, exercising political power because of a public outcry, will further call into the question the way his administration makes decisions. —DAN RUBINSTEIN

Another brick in the mall

EDMONTON—Hey, you know how everybody keeps saying that West Edmonton Mall is way too small? No? Well, someone must have said it, since it was announced earlier this week that WEM's gargantuan 10-year expansion plans are finally a go with the arrival of a new financing deal worth \$330 million.

I know, I know. What could you possibly get for a shopping mall that already has, like, 30 International Clothier outlets and a place where dolphins go to cry? The answer, of course, is "more crap." Back in November, city council rezoned the land occupied by WEM from "shopping centre" to "site-specific development control" status to allow the mall, which is owned by the Ghermezian family, to throw in an additional 28,353 square metres of retail space, plus a 12-storey office building, a 600-unit apartment complex for seniors and an 8,000-seat facility for sports, trade shows and conventions. "West Edmonton Mall will become a fully integrated mixed-use center," Travis Reynolds, the mall's

marketing and media relations manager, said to the International Council of Shopping Centers (I). "The purpose is to take the mall to a new level."

Hopefully he doesn't mean a new level of bankruptcy. —CHRIS BOUTET

ANIMAL RIGHTS

CSIS issues warning against animal-loving terrorists

OTTAWA—All right, all you Canadian terrorists out there, the jig is up. Yes, yes, I know—it seems like you've hardly had a chance to do anything yet, but hey, you had a good run, right?

At any rate, you may want to start getting those bags packed because it seems the Canadian Security Intelligence Service (CSIS) has finally pinned down the whereabouts of you slippery little Unabombers—within the ranks of Canada's animal rights and environmental groups.

Surprising? Well, sure. After all, animal rights folks and environmentalists always seemed so nice, for the most part. You know, real quiet types; liked pets and trees a lot. But it's right there in CSIS's annual report, given to the House of Commons last week, in which the spy agency declares that "certain elements" of the country's activist movements pose a terrorist threat to Canadians. According to Canadian Press, the report was tabled last Friday by Solicitor-General Wayne Easter, who ominously warned Canadians that CSIS is aware of four different levels of "emerging terrorist threats and tactics that could have severe consequences for Canadians." The report itself states the usual stuff you'd expect—that everyone should be the most frightened of Muslim religious extremism, with Sikh extremism and state-sponsored terrorism (exemplified by the current Iranian regime) coming in a close second. But things start to get interesting when you get to the category of domestic terrorism, in which white-supremacist groups, anti-globalization activists and, yes, animal rights lobbyists, were listed as potential threats to

public safety right here at home.

For perhaps the first time in history, the Canadian Alliance and the NDP agreed with one another, with MPs from both parties noting that CSIS was apparently going insane. Alliance MP Kevin Sorenson pointed out that the Commons committee on security had even received an earlier, even stranger report from CSIS that cited more "domestic threats" ranging from aboriginals, environmentalists and separatists, while NDP Leader Jack Layton said the spy agency's report should concern all Canadians—but not in the way CSIS probably intended. "It looks as though CSIS is lumping together anyone who disagrees with the government," Layton said. "It's important to preserve the right of people to disagree. That's one of the fundamentals of democracy."

And naturally, those animal rights groups are pretty pissed about being labelled as a threat to national security, as well as the whole "being equated with Hitler-loving white-supremacists" thing. "This is a sort of smear on the entire community," said Rob Sinclair of the International Fund for Animal Welfare. "To have this group thrown in with neo-Nazis... is truly insulting. It sounds like CSIS is, once again, completely out to lunch."

No shit. But who knows; maybe we should keep an eye on those environmentalist types. After all, those may not just be organic carrot seeds they're planting in their gardens. They could be, like, knife bombs. Of terror. —CHRIS BOUTET

Species at Risk Act gets legal claws

OTTAWA—The federal Species at Risk Act was finally proclaimed into law last week by Environment Minister David Anderson. It'll still be a full year until the ban against killing or harming the 233 species listed under Schedule 1 of the Act kicks in, a delay meant to give various government agencies the time they'll need to set up enforcement mechanisms. But considering how long

aboriginal groups and non-governmental organizations have been working on this law, June 2004 probably doesn't seem that far away.

"Federal legislation is just one part of the package required to protect and recover species at risk," says the Sierra Club of Canada. "However, it is a crucial part." —DAN RUBINSTEIN

HEALTH

Bush pushes for privatized Medicare

WASHINGTON—Canadians aren't the only ones agonizing over the future of their public healthcare system. America's limited Medicare insurance program may not have nearly the scope of Canada's universal coverage, but for the last 38 years it's helped impoverished Yanks access services they otherwise wouldn't be able to afford. Now, however, Bush's Republicans are pushing to privatize more aspects of Medicare, setting the stage for a contentious debate in Washington.

Essentially, rallying around former house speaker Newt Gingrich (a name that sounds like a medical condition itself), the Republicans see market competition as the best way to ensure access to healthcare. Medicare shouldn't be used to keep drug prices low, Gingrich argues, because it depends on "a command-and-control structure to control costs.... Choice creates competition and competition drives down prices."

Speaking to a Senate committee last week, Gingrich said a marketplace of competing private insurance plans, not a government monopoly, is the best way to update the "obsolete and antiquated" Medicare. Responding to the *New York Times*, Senator Debbie Stabenow (D-Mich) said, "This is an effort by those who had never supported Medicare in the first place to unravel the one piece of universal health insurance we have in this country." —DAN RUBINSTEIN



By DAN RUBINSTEIN

The lawn goodbye

The guy in the golf cart was only doing his job. Puttering along the park's meandering paths, he'd lean over to the side every few minutes with a fire extinguisher-like canister and spray the bright green grass with a clear liquid. No wonder everything looks so lush, I thought, then promptly forgot about it. An hour later, returning to my car, I saw an ideal photo scene: a palm tree framed by two grey mountains jutting into the blue sky. Lying on my stomach on the grass, I snapped a couple quick pictures.

The itching began immediately.

It was my fault, of course. I saw the pesticide being applied. And it happened during a recent trip to California, not in Edmonton. But with the local Pesticide Advisory Committee releasing its report to city council and the public this week, my mishap reminds me that it's okay if the grass is greener elsewhere.

When Toronto passed a bylaw last month banning the cosmetic use of pesticides, it joined 60 other Canadian municipalities that have already enacted legislation restricting the use of chemicals for non-essential, aesthetic purposes. From Halifax (the first major city) to Port Moody, B.C. (the first in the west), communities are choosing health and the environment over pristine lawns. In 2005, Quebec will become the first province to ban cosmetic pesticides.

Edmonton's PAC has been meeting for the past year. Its membership is diverse: environmentalists, concerned citizens, government and health officials and reps from a couple of landscaping industry associations and sports organizations. The PAC's 13 members voted on the recommendations included in the report given to council, which will be voted on by the city's Community Services Committee on September 15. One recommendation calls for schoolyards, parks, the entire river valley and dozens of other public areas to be 100 per cent herbicide-free. Debate was contentious, according to Lynn Gannett, who represented the Sierra Club's prairie chapter. But voting was majority-rules and, despite a strong industry lobby, Gannett is optimistic the city will move quickly in September to avoid falling farther behind the rest of the country.

"Edmonton is definitely lagging behind," she says. "In so many other places in Canada it's the municipalities themselves taking the lead. There's enough scientific information out there saying pesticides are potentially very dangerous, so jurisdictions are adopting the precautionary principle. It's kind of like tobacco. People are finally waking up to the danger." ☐

media jungle

By BEQUIE LAKE

Iraq, scissors, papers

Several times during the war in Iraq, when I curled up with a local paper to "get informed," I wondered if I were reading copy straight out of a press release from Donald Rumsfeld's office. Local media isn't as bad as the unabashed cheerleading of CNN, but it didn't exactly feel, um, *balanced*. I wasn't the only one with this problem, either. It's widely acknowledged that the media plays a big role in creating public support for international conflicts, whether you call it "wartime propaganda" or "manufacturing consent."

The media, according to some, spread patriotism and aggression like a disease.

So starting last December, the Media Working Group—a project started by the Alberta Public Interest Research Group, a U of A-based umbrella for social justice and environmental projects—tried to pin down some of the tendencies that make war coverage in our local media so suspect. (The Media Working Group, of which I'm a member, also helped me put together this article.) Over a six-week period, from January 9 to February 19, we analyzed coverage of Iraq in the *Edmonton Journal*, the *Edmonton Sun*, *Vue Weekly* and *SEE Magazine*. We looked at three things: the sources, the language and the overall bias.

During the study period, readers were bombarded with coverage of the build-up to war. A total of 269 Iraq-related articles were collected from the four newspapers. The dailies, the *Journal* and *Sun*, together published 266 articles; the weeklies, *Vue* and *SEE*, just three. That's an average of 3.5 articles per day in the *Journal* and 2.8 in the *Sun* (and, well, not quite as many in *Vue* and *SEE*). None of the papers sent reporters

to Iraq during the study period, so all of their coverage relied on other providers, including newswires such as the Associated Press and Canadian Press, conglomerates like Sun Media and Southam, and other papers like the *New York Times* and the *Washington Post*.

On average, the *Sun* took most of its coverage from AP (61 per cent) and the remainder CP (27 per cent) and Sun Media (13 per cent). The *Journal*, on the other hand, was more varied: 19 per cent from AP, 10 per cent from CP, nine per cent from CanWest, 21 per cent from Southam, 10 per cent from the *New York Times*, nine per cent from the *Washington Post*, seven per cent from the *L.A. Times* and 16 per cent from other sources including the *Christian Science Monitor*, the *Calgary Herald* and *Newsday*. (Figures do not add up to 100 per cent due to rounding). These figures show us something we already know: most of our news comes from a few agenda-setting corporations which own a lot of media. And many of them are American.

So how did the large percentage of American ownership affect war cover-

age during our study period? Well, first off, the biggest source of citations, both direct and indirect, was the U.S. government and military. Almost half (47 per cent) of all stories cited American officials. Iraq trailed the U.S., with a fifth (21 per cent) of stories citing Iraqi government sources. But these numbers don't reflect the actual disparity. American sources often dominated entire articles, while Iraqi sources generally had lone quotes at the end—for balance, we assume.

We also looked at how the papers used language, looking at four keywords: terror, peace, security and weapons. The use of the word "terror," for instance, demonstrates a clear bias. In the 266 articles, there were 72 references to "terror," "terrorism" and "terrorist(s)." Almost a quarter of these references referred directly to links between Iraq and "terror." In contrast, only one article made a link between "terrorism" and the U.S., despite the fact that there are stronger and better documented links between Al-Qaeda and the U.S. (See Jonathan and Gwynne Beaty's *The Outlaw Bank* or J.H. Hatfield and Mark Crispin Miller's *Fortunate Son* for details.) As the American government tried desperately to link the Iraqi state with terrorists, it seems that the media played right into its hands.

An even more dramatic example is that out of 524 references to "weapons," 297 (57 per cent) referred to Iraqi "weapons," compared with two references (0.4 per cent) to American "weapons." There were almost 150 times as many references to Iraqi weapons as American weapons. Considering that the U.S. spends 400 times as

much on military "defence" as Iraq (\$400 billion versus about \$1 billion), Iraqi weapons get lot of mileage in print. In fact, per dollar spent on "defence," Iraq got 60,000 times as many references to weapons as the U.S. Not a bad return on its investment.

This is not to say that American weapons are not highly sung in the media—they are. But reporters use different words, like "arms" and "technology," or the names of the weapons themselves rather than the more dangerous-sounding term "weapons." And in one of the two occurrences where American weapons were called weapons, the reporter qualified the statement by explaining that they're "precision-guided" (*Edmonton Journal*, "UN chief weapons inspectors want to carry on work in Iraq into March," January 14). The other example was on a sign held up at a German protest, translated in the caption as "Weapons inspectors into the USA" (*Edmonton Journal*, "Europe smoothes over divisions," February 18).

This dichotomy between the "dangerous" Iraqis and the "precision-guided" Americans was propped up by other biases. Articles humanize Canadian and American soldiers, describing how Canadians "are training in the numbing cold of the Canadian winter" (*EJ*, "Troops train in snow, but in Iraq it'll be hot," January 31), and how American soldiers are banking sperm "in case an attack renders them infertile" (*EJ*, "Chemical warfare has soldiers banking sperm," January 31). Aw, poor little dudes. The soldiers, I mean. Not the sperm.

SEE PAGE 11

TOM the DANCING BUG

By RUBEN BOLLING



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Haiku Horoscope

ARIES

(Mar 21-Apr 19)
Jump on the wagon
Frolic in the summer sun
Annoy some farmers

LIBRA

(Sept 23-Oct 22)
Trafficking guns will
Not impress your girl so much
As scare her badly

TAURUS

(Apr 20-May 20)
The sunburn will fade
Discard plans to become the
Hero Lobster-Man

SCORPIO

(Oct 23-Nov 21)
Eat from measuring
Cups to see how much of a
Pig you really are

GEMINI

(May 21-June 20)
Big-screen TVs will
Give you clearer and crisper
Crap for your dollar

SAGITTARIUS

(Nov 22-Dec 21)
The place for trash is
In the garbage can, not in
Your fragile psyche

CANCER

(June 21-July 22)
If there is a goose
Walking over your grave you
Should demand answers

CAPRICORN

(Dec 22-Jan 19)
Elephants and chairs
Are a sure recipe for
Tea hour disaster

LEO

(July 23-Aug 22)
Lamps brighten your day
Not through illumination
But your love of lamps

AQUARIUS

(Jan 20-Feb 18)
Bikini season
Is upon us; you will get
Arrested again

VIRGO

(Aug 23-Sept 22)
Spongy B is all
The pimp you need, baby—now
Start making that dough

PISCES

(Feb 19-Mar 20)
You should recycle
Your newspapers instead of
Killing seals with them

by Jonathan Ball, Registered Fraud, www.jonathanball.com



three dollar bill

BY RICHARD BURNETT

The real Iron Lady

Sheila Copps is the gayest candidate for prime minister Canada has ever had. She's so tough Canada ought to crown her its honorary dyke. After all, people still remember when she leapt over chairs to challenge an evasive Tory minister at a parliamentary committee. MPs have trashed Copps for her weight, bra size and sound of her voice. She's been called everything from "slut" to "ignorant bitch." Mulroney-era Tory minister John Crosbie once said in the House of Commons, "Pass the tequila, Sheila, lie down and love me again." (When he told her, "Quiet down, baby," Copps riposted, "I am a member of Parliament, 32 years old, elected to represent the people of my area. I'm not his baby and I'm nobody's baby.")

Then, this past April, Liberal leadership rival John Manley blurted, "I think it's great that Sheila's in [the race], but I don't think anyone seriously considers her to be a contender for the job of prime minister."

That may be true. An April 27 Ipsos-Reid poll reports 43 per cent of Canadians believe Paul Martin would make the best possible PM, far outdistancing Manley (12 per cent), Stephen Harper (9 per cent), Copps (7 per cent), Jack Layton (6 per cent) and the insufferable Peter Mackay (5 per cent). But I disagree. Copps's rise has been nothing short of remarkable despite the mean-spirited "old boys" network.

"I don't think it has changed all that much," Copps told me last week. "I've actually had colleagues tell me Canada is not ready for a woman leader. People [like Manley] are just more sophisticated now."

Ironically, the only reason Copps got into politics was because of her father, Victor Copps, the longtime mayor of Hamilton (1961-76). In her autobiography *Nobody's Baby* (whose title was obviously inspired by her exchange with Crosbie), Copps recalls how, on her first day as a reporter with the *Hamilton Spectator*, she got a phone call inviting her to run in the 1977 Ontario provincial election.

"Why me?" Copps asked.

"Because of your name," the caller replied.

"If my father had remained in public office I wouldn't have run," says Copps. "I was running against a fellow whose father had been the MPP and turned the nomination over to his son. So [my family name] wasn't an issue." Despite the odds—"We had no money,

no people and no organization," Copps writes in *Nobody's Baby*—she lost by just 15 votes.

It's been an uphill battle ever since, but here Copps is, 25 years later, running for PM. "Paul Martin wants to be PM. It's ambition based on a title, but I want to change Canada," Copps says. "There are so many things we need to change, like support gay marriage."

Copps introduced a bill to amend Ontario's Human Rights Code to outlaw discrimination based on sexual orientation as far back as 1981 when she was a Liberal MPP. People were so upset they threw rocks through the window of her constituency office. "When you're a woman or gay," she says, "when you're in the minority and you and your ideas are belittled, there is a bond. We're each trying to break through those glass ceilings. That's why so many more women are less homophobic than men."

Copps has repeatedly challenged Martin to support gay marriage. Make no mistake, though: Martin does not support gay marriage. He has simply said he will not challenge a Supreme



Court ruling. "I told Paul I think people expect the PM to say we're all equal," Copps says. "I pointed out 30 per cent of gay teenagers attempt suicide."

Copps's gay agenda is impressive. As PM she wants to fund a new system of gay health resource centres across Canada, increase funding for AIDS prevention, revise Canada Customs' discriminatory enforcement of Canada's obscenities law and make advocacy of protection for gays and lesbians around the world part of Canada's foreign policy. "I'm really enjoying this leadership race," she says, "but the biggest problem isn't the country but the party. The structures of power are always what hold you back. There are times in Ottawa I'm so frustrated that people don't get it. They're in their little bubble and I like to break that bubble!"

And this time change can't happen without the pink vote. "I have a really good team of gays and lesbians working for me and some are old friends," Copps says. "But I really wish the community would use the power they have to make a difference in this race."

Copps concluded *Nobody's Baby* by saying she did not "intend to stay in politics for a lifetime. I understand the limitations of what anyone can achieve."

We'll see. Apparently, with Sheila, the sky's the limit. ☺

We may be old



but we're HIP

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Trappers

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Sacramento Rivercats

June 13 Gates: 6:05pm Game: 7:05pm

Friday the 13th

Free tickets if you wear a goalie mask!

Win \$1333.00 in baseball promos.

1/2 price admission if your name is Jason!

June 14 Gates: 6:05pm Game: 7:05pm

Homer's Birthday - courtesy CISN

Homer trading cards, birthday cake, petting zoo, mascot kickball game.

Free GA admission if you bring in a new toy (to be donated to charity)

June 15 Gates: 12:35pm Game: 1:35pm

Father's Day - courtesy Cycleworks/Xentel

Mini tool kit - first 1000 dads

courtesy Promotion Warehouse Inc.

Free hot dogs - first 2000 fans.

Pre-game Trappers autograph session.

June 16 Gates: 6:05pm Game: 7:05pm



Las Vegas 51's

June 17 Gates: 12:35pm Game: 1:35pm

June 18 Gates: 6:05pm Game: 7:05pm

Lou Gehrig Day

June 19 Gates: 11:05am Game: 12:05pm

Education Days / Businessman's Special

(\$4 tickets - \$4 hotdog/pop)

June 20 Gates: 11:05am Game: 12:05pm

Education Days / Businessman's Special

(\$4 tickets - \$4 hotdog/pop)

Tickets: 414-4450
trappersbaseball.com

Pride Week

Continued from page 6

his own social circle, Anthony has few gay friends, but he's more concerned with having healthy, caring relationships with interesting people than confining himself to a society united solely by sexual preference.

ROB BROWATZKE, the secretary of Edmonton's Pride committee, says local Pride events have changed along with our evolving socio-political climate. "Initially, they were very political," he says. They started as a "we're here, we're queer, get used to it" message. But as the LGBT community started gaining acceptance in mainstream society, Pride's political elements were de-emphasized. "It's still political, though," says Browatzke. "It's not just a dance and a party." The aim of modern-day Pride events is to laud the victories of LGBT activists and to demonstrate to straight society that LGBT people are a vital and integral part of Edmonton. "It's a chance for us to come together once a year," he says, "and celebrate."

I bounced some of Anthony's concerns about Pride off both Browatzke and Kristy Harcourt, the co-host of CJSR's *Gaywire*. To Browatzke, it's a bit of a non-issue. "Of course the media focuses on drag queens," he says. "They're more interesting images than the doctors or lawyers." Harcourt recounts the Pride parade she attended in Toronto in 1997. There were two million people, 500 with PFLAG (Parents, Fami-

lies and Friends of Lesbians and Gays) and one shirtless woman. Guess whose picture made the papers? It's instances like this, Harcourt says, that make it seem like sex is the defining characteristic of the gay community.

Edmonton's parade, Harcourt notes, is unusual because more people actually walk in it than watch. "There are some bar floats, but there's also a youth group, a choir, non-profit groups from the community, a gardening group," she says, adding that there are also plenty of people in normal clothes walking alongside them. "I'm a member of a church," Harcourt continues, "but I don't go to church very much. I'm a lesbian but I'm also a Hyundai owner. I'm not part of a Hyundai owner's group. We choose to identify more strongly with certain aspects of ourselves."

Harcourt feels that the diversity of the LGBT community is often underestimated, with about 30 different groups active in Edmonton. "Bars are part of the community," she says, "but they are not the community.... If people are looking for it, the community has a surprising breadth. But it's not mandatory. People don't have to feel a connection just because they're gay." ☐

Edmonton Pride events start on Friday, June 13 and run until Sunday, June 22.

The parade is this Sunday, June 15, starting at 2 p.m. For a full schedule and more information, read *Vue's* eight-page Pride supplement in this issue, or go to www.prideedmonton.org.

Media Jungle

Continued from page 8

Iraqi citizens get no such treatment. A February 16 article in the *Journal* describes a protests where "tens of thousands of people marched in cities across Iraq, many brandishing assault rifles and waving giant pictures of Saddam." These dangerous-sounding images of Iraqi citizens are backed up with a few overtly ethnocentric and racist editorial comments about Arabs and Muslims,

like the *Sun's* Eric Margolis describing the Arab world's "chronic disunity, backstabbing and petty tribalism" (February 2), the *Journal's* Lorne Gunter implying that the Koran is hate literature (February 12) or the *New York Times's* Thomas L. Friedman suggesting that young, radical Muslims are the "real weapons of mass destruction" (EJ, February 20).

Geez, it's a good thing the U.S. went to war. Otherwise those weapon-laden, rifle-brandishing Muslims would probably have come over and got us (while we trained doggedly in the

cold). I'm not trying to be a conspiracy theorist—after all, the *Edmonton Journal* is hardly the tail that wags the dog. And we do have some alternative papers which occasionally present alternative viewpoints. But all in all, the persistent bias in Iraq coverage seems to reflect some kind of brain damage. Hopefully it isn't catching. ☐

A full report by the APIRG Media Working Group will be available soon at www.apirg.org

Synchrude: next generation arts festival • June 8-11

nextfest

by the CBC

Presented by: *Grease With Bad Intentions* by Daphne Strachan

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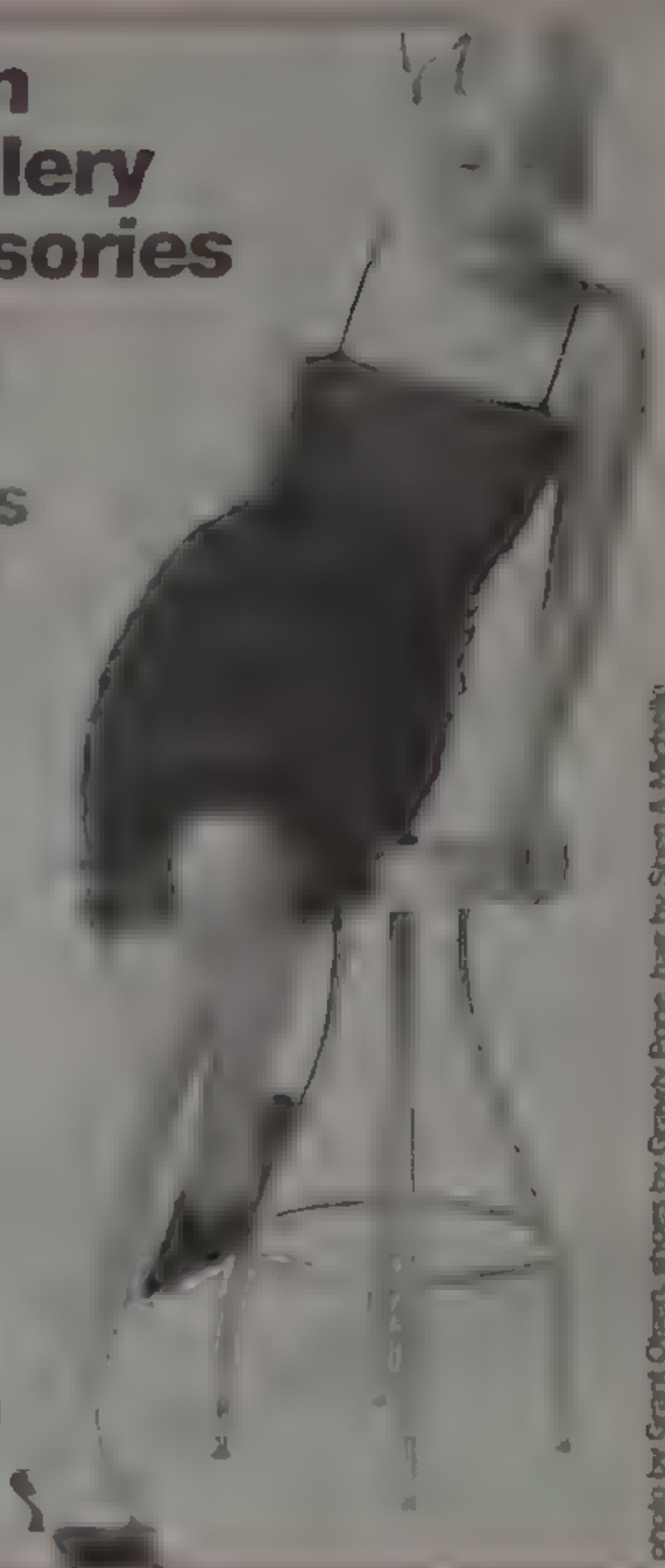


Photo by Grant Olsen, shoes by Gravity Poole, hair by Sheri & Michelle

Harvey Anderson and Idaho Bonnell run a very busy one-stop design stop

By JULIANN WILDING

Initially, the team of Idaho Bonnell and Harvey Anderson appears highly organized, extremely stylish, completely knowledgeable about fashion and the industry and very fun to work with. These impressions turn out to be completely correct—the two choreographers/stylists, friends, partners, co-workers and collaborators on many endeavours (including HI, their new company) also finish each other's sentences, make you laugh really hard, love art and fashion and are willing to juggle an unbelievable number of jobs and events just because, well, they really enjoy it.

Both have been involved in many aspects of fashion, performance, design and art for many years, and their latest project could be spearheading a whole new chapter of the ever-expanding NextFest. Collaborating with Propaganda Hair Architecture (also a visual art venue for the ongoing youth arts festival), the Frog Kisser's Den (an eclectic downtown shop featuring handmades and one-of-a-kinds) and Listen Records, Idaho and Harvey assembled last week's Clashion 124 Art on Legs show, proving for once and for all that there doesn't seem to be anything these two gentlemen aren't capable of. *Vue* sat down to talk with Idaho and Harvey about what exactly they're up to next.

Vue Weekly: HI is your brand-new company—what that's all about?

Idaho Bonnell: Basically we agonized over what sort of a profes-

sional term we would use for ourselves, something that kind of says what we do, but it's tough. We do interior design or decorating, we make custom-made slipcovers. We do fashion shows—the styling and the choreography—and we also do fundraisers right from bottom up, from building it to being there the last day. So we figured we'd use the term "stylist" because it is about style and how things are going to look or how they're going to come off. And we've decided on the business name: HI. You know, H-I.

VW: How would you explain what HI does to potential customers?

IB: What we do is either create a look or create environments.

PROFILE STYLE

Harvey Anderson: And it's kind of about knowing what somebody likes and then pushing it further. It's taking a look at what they like...

IB: ...and then challenging them on it a little bit. To get them to think about new directions. It's like saying okay, you want *that*, but how about getting *that* with a little bit of *this*?

HA: And word of mouth is excellent. We've done some stuff for some friends and now their friends are wanting us to come into their homes and do work for them.

VW: How long have you been doing interior design work?

IB: Well, for the slipcovers it's been just over a year, officially, and we design and make them to measure. It started with our couch—we did that first. When everyone saw our couch, they wanted one.

VW: What other projects are you two working on together?

IB: We're working on our own clothing line too. We're everywhere.

HA: That's harder.

IB: It's about doing what you love, really. I mean, you can work your 9-to-5 job and I don't mind it. I like to work. But with stuff like the slipcovers, it's work but I really enjoy it. It's totally satisfying. Now that we've made the decision to go ahead with the company, I'm more than happy to work all the time.

HA: And keeping the full-time jobs will help fund the stuff we want to do...

IB: ...until we get established. Which is the key. For the clothing line Verde there's some very specific ideas I have of how I want it to work, and the shows we do for that will be very much our own thing, a lot different from the shows we do for other people.

HA: After NextFest, our next venture is working with 70 kids. It's a fashion show at King Edward—we've got six stores involved and 70 kids ages 3 to 14, at the school, in the gym. It's a fundraiser for the kids, because government funding has been cut back so much. Then we're pulling our hair out because the day after that we're going to Fort Saskatchewan.

IB: We're coordinating Kid's World for Shell Canada.

VW: I'm still getting over the fact that you're choreographing a show with 70 kids.

IB: Yeah, it's hard enough to coordinate a show with 13 adults, but it'll be fun. So we have that, and there are a couple of other shows in the near future, and then the Street Performers Festival—we're co-ordinating Kid's World for that, too—which will be crazy, but good.

HA: Yes, we have our hands full. We just get in the groove of doing, doing, doing.

IB: We relax in the winter. ☺



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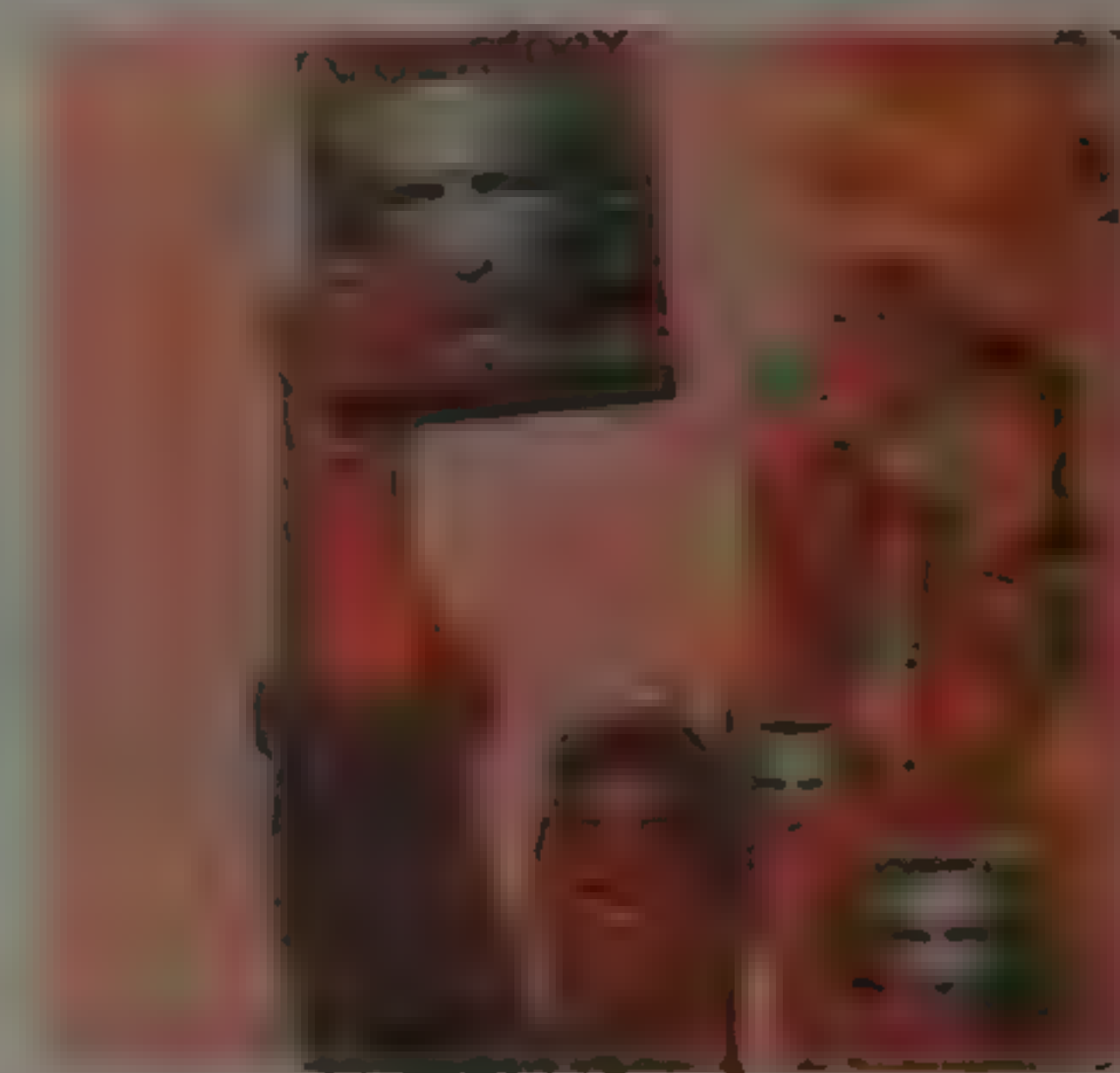
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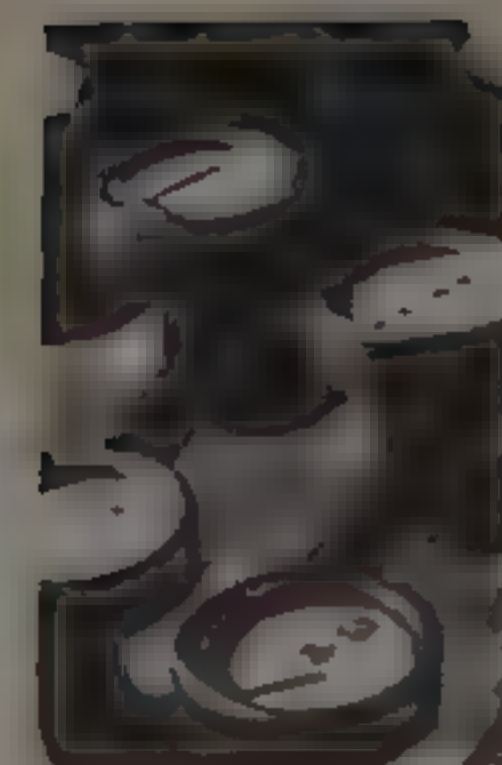
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culture

BY CHRISTOPHER WIEBE

A view from the 'Bridge

Edmonton is "dull, cold, cheap and uncultured." Or so say focus groups conducted in places like Houston and Toronto for Economic Development Edmonton, who released its report last week. Why should we be surprised? What else have we given them to imagine otherwise? There are incredible things going on here (Edmonton has been the Xanadu of improv comedy for over 20 years, but who would know?) and yet the city's official message is "This strip mall open for business." To my mind, this isn't a PR problem but a question of taking the place you live seriously. If publishing records are any indication, people in Manitoba and Saskatchewan are far more interested in opening a dialogue and tracing their shifting sense of identity. Why, for instance, are there so few books on Alberta history and almost no artistic inquiries into the nature of the province's cities?

Place: Lethbridge, A City on the Prairie, published in January, is an exception to this stultifying trend. It is a beautifully produced art book in which Toronto photographer Geoffrey James and Edmonton writer Rudy Wiebe (full disclosure: he's my father) individually and collaboratively respond to the southern Alberta city's present and past. Commissioned by the Southern Alberta Art Gallery with money from the federal Millennium Arts Fund, it is not a picture book of the type to be sponsored by the local Chamber of Commerce: it is too probing and searching, too comfortable with looking into dark corners.

The book begins with a photo essay by James that moves from the surrounding prairie and railway bridge spanning the Old Man River valley to the remnants of the city's Chinatown and small miners' bungalows of the city's early coal industry, concluding with "Paradise Canyon," a new tract housing development and golf course completely indifferent to the surrounding river valley. James, whose acclaimed photo projects range from Italian gardens to the derelict asbestos mines of northern Ontario, records in exquisitely detailed and composed black-and-white photographs Lethbridge's immanent beauty alongside the development forces that erode community.

"I learned that before you can make a picture," James says about his previous project on landscape architect Frederick Olmstead, "you have to find the spot, and you find the spot by walking. There is a walking activity with the machine and you are not peering through it—you are sort of sniffing, you are like a dog, trying to find the right spot. It is very, very instinctive." Having recently completed a project in Paris, James says he found

Lethbridge much easier to photograph and a much richer subject largely because it is such uncharted ground.

In his eight short essays, Wiebe sniffs around in landscape, the historical record, and personal memory to develop an understanding of the city. When asked to join the project, Wiebe realized that he had never written about the city, although he had spent much of his childhood in nearby Coaldale and worked summers in Lethbridge in the mid-'50s. Wind is too overwhelming to ignore in Lethbridge and Wiebe explains that it is not merely something to be endured, but instead is a physical and cultural presence that shapes the city. He also explores the prisoner of war camp whose inmates once outnumbered the city's citizens, the racism against Chinese workers segregated in Chinatown, the Japanese-Canadians displaced during World War II, the Battle on the Belly River in 1870 between the Cree and the



Place: Lethbridge, A City on the Prairie

Blackfoot and how he himself worked as a labourer building the suburbs that would initiate the forces of change James documents in his photographs.

"I had one advantage on James," says Wiebe. "I had seen that world in the 1940s and 1950s and had a dimension perspective on it. I didn't want to respond specifically to James's pictures, but they helped to organize my own thoughts about Lethbridge and so there are many felicitous artistic and spiritual connections between the text and photographs."

Barbour's clippings

Edmonton writer Douglas Barbour, along with seven others, was inducted into Edmonton's Cultural Hall of Fame at an awards ceremony held at the Winspear Centre last Monday evening. A poet and scholar renowned in Canada and abroad, Barbour has published 13 books of poetry (many collaborative and formally experimental), performed sound poetry, authored critical volumes on Can-Lit figures like Daphne Marlatt and edited numerous collections of creative writing. It is hard to itemize his extraordinary contribution to literary culture in Edmonton: facilitating and supporting local poetry readings, mentoring emerging writers, teaching creative writing and Canadian poetry at the U of A, helping to organize events like last year's Edmonton Literary Festival and, not least, acting as board member of NeWest Press since 1977, and for the past number of years as its chair. NeWest is a cultural institution Barbour helped establish by personally underwriting the publication of its first book, *Getting Here*, a collection of short stories by Edmonton women. This recognition is long overdue.

Also of note: last week it was announced that Thomas Trofimuk's novel *The 52nd Poem* had been awarded the 2002 City of Edmonton Book Prize. ☺

VUEWEEKLY



BESTEST OF EDMONTON

VUE WEEKLY NEEDS YOU. In our July 10th edition, we'll be presenting the first ever BESTEST OF EDMONTON awards. First ever, because this isn't another of your typical "Best of" reader response features. We respect all of your opinions and tastes, but frankly, we think you're tired of reading about McDonald's serving the best fries in the city, or who the sexiest local TV personality is this year. (We're certainly bored by now.) The Bestest of Edmonton isn't about ranking competing stores or products. It's about the interesting, idiosyncratic elements of Edmonton that make life in this city unique. At this very moment, our team of writers is hard at work compiling dozens upon dozens of entries that'll reveal a cross-section of Edmonton you've never seen before. But we want your witty ideas as well. So mail (BESTEST OF EDMONTON c/o Vue Weekly, 10303-108 St. T5J-1L7), email (bestest@vue.ab.ca) or fax (426-2889) your responses to these survey questions, using as many or as few words as you like, and we'll publish the most creative suggestions we receive on July 10 along with our comprehensive list. Deadline for entries is noon on June 27. Be on your bestest behaviour.

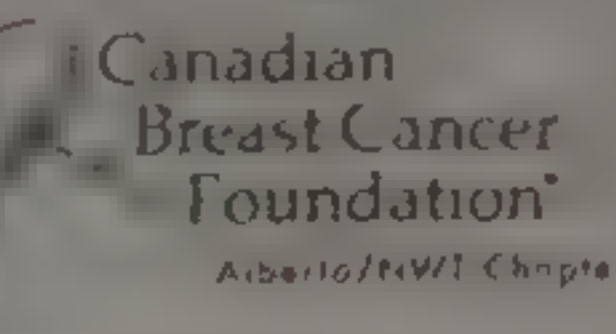
- BESTEST REASON TO STAY IN EDMONTON?
- BESTEST REASON TO LEAVE EDMONTON?
- BESTEST POLITICAL FLIP-FLOP?
- BESTEST LOCAL LANDMARK? WORSTEST?
- BESTEST VIEW IN THE CITY? WORSTEST?
- BESTEST STAIRCASE? WORSTEST?
- BESTEST LRT STATION? WORSTEST?
- BESTEST PUBLIC ART? WORSTEST?
- BESTEST GRAFFITI? WORSTEST?
- BESTEST PLACE TO MOCK TOURISTS? WORSTEST?
- BESTEST PLACE TO BE A JERK? WORSTEST?
- BESTEST BUSKER? WORSTEST?
- BESTEST NEW SLOGAN FOR EDMONTON THAT DOESN'T COST \$300,000?
- BESTEST THING ABOUT BILL SMITH? WORSTEST?
- BESTEST THING ABOUT RALPH KLEIN? WORSTEST?
- BESTEST PLACE TO PEE IN PUBLIC? WORSTEST?
- BESTEST PLACE TO HAVE SEX IN PUBLIC? WORSTEST?
- BESTEST PLACE TO SMOKE POT? WORSTEST?
- BESTEST KEPT SECRET IN THE CITY? WORSTEST?
- BESTEST CATEGORY WE DIDN'T THINK OF? WORSTEST?

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DISH WEEKLY

LEGEND	
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\$	— Less than \$10
\$\$	— \$10 to \$20
\$\$\$	— \$20 to \$30
\$\$\$\$	— \$30 and up

BLACK BULL STEAK AND PIZZA
16642-109 Avenue • 489-3344
Suffice it to say, I love pizza. The trick is finding a place that turns out a pie I'll approve of. So I went to Black Bull Steak and Pizza. I like my pizza crusty, which mine was, and it was broiled until the cheese turned bubbly, brown and crunchy—a nice alternative to the more traditional stringy and gooey. And they have anchovies. But heed my advice: order some fresh tomatoes as a topping to combat the sodium overload. **Average Price: \$-\$\$** (Reviewed 03/21/02)

BRIT'S FISH AND CHIPS
6940-77 Street • 485-1797
Brit's boasts authentic fish and chips, Bass beer on tap and what my friend calls the nicest people she's met since leaving the Yukon and Alaska. I was amazed by the spread: two and a half pieces of tender haddock and too many chips/onion rings to finish. It's as though I've been teleported back to a roadside pub on a damp, foggy evening in the British autumn. You'll find traditional English fare as well as a complete take-out menu filled with yummy choices. **Average Price: \$** (Reviewed 09/26/02)

BRUNO'S ITALIAN RESTAURANT
9914-89 Avenue • 433-8161
There are times when a low-key meal can be very satisfying. That's exactly what I got when I went solo (mio) to Bruno's Italian Restaurant, a quaint little room just off 99 Street. The compact menu, which lists only about 15 items, contains many interesting and different options. I chose the penne puttanesca (only \$5.95), which has olives, garlic and hot peppers in a tomato sauce. It was fantastic: spicy and delicious and I mopped up every last drop with the crusty bread that came with the meal. Food is the focus here. **Average Price: \$-\$\$** (Reviewed 05/09/02)

CALABASH CAFÉ
10630-124 Street • 414-6625
The Calabash Café on 124 Street does a damn decent job with their take on Caribbean cuisine. The tiny dining area features colourful purple and orange accents, West Indian art and a cozy little couch dropped right in the middle of the floor. Their menu is to the point with a handful of traditional dishes like jerk chicken, rotis (the goat and potato curry choice looked awfully good the night we visited), Jamaican patties and Escovitch fish (pan-fried snapper with sautéed onions and a hot pepper vinaigrette). The bottom line is that it makes your belly happy and when that's the case you needn't worry about anything else. **Average Price: \$-\$\$** (Reviewed 06/20/02)

CHURROS KING
10152-82 Avenue • 989-1083
Veterans of the Old Strathcona food scene have probably been wondering

just exactly what was going on with the Churros King, the tiny Latino grill on Whyte Ave just east of Calgary Trail. Well, a seemingly simple plan to renovate the restaurant turned into a nightmare that dragged out for months, with the place's doors closed all the while. "I thought it was a joke when Dad called and said we finally had the permit," says Volkhart Caro. The beautiful touches throughout the expanded space are plucked right from the family's roots in Chile—the stucco archways, the lattice board across the ceiling with plastic grapes hanging down, the homemade kites hanging near the cash counter and the terra cotta-coloured roof tiles. They've added some wicked stuff to the menu, too, like pesco frito (deep-fried sole) and the mack daddy of all meat dishes, the Parrillas King, a barbecue for two served on a hot grill right at your table, which would've been impossible in the old setup. It contains about a kilo of meat, including top sirloin beef, chorizo, chicken and pork, served with salad and *sopaipillas*, a Chilean bread for mopping up the goodies. **Average price: \$** (Reviewed 04/03/03)

DUNN'S FAMOUS DELI
4404 Calgary Trail North • 434-6415
I was in the mood for a decent sandwich and Dunn's—a Western arm of the original Montreal-based establishment that has been in operation for about 75 years—was looking good. The menu has a small selection of Jewish fare like latkes and blintzes, as well as some entrées and a lovely-sounding bagel and lox platter. And the price is right—everything is listed for about \$10. They are famous for those giant smoked meat sandwiches, and "quite tall" ones at that. At the very least I now know of another wicked spot for sandwiches. **Average Price: \$\$** (Reviewed 04/25/02)

EASTBOUND
11248-104 Avenue • 428-2448
I thoroughly enjoyed every part of my visit to Eastbound. The food fired me up—sushi-haters be damned. I have never seen such an impressive selection of sakes; they even offer sampler sets, which allow you to down small portions of four different varieties. With every dish, the presentation was top-notch. Eastbound is perhaps the most Westernized Japanese place I've ever been to, but food should be the first consideration anywhere you go. And I've got no beef at all with what the fish their kitchen cranks out. **Average Price: \$\$** (Reviewed 04/11/02)

FABIO'S PLACE
10625-51 Avenue • 434-5666
You remember Fabio, don't you? It came as no surprise that the clientele at Fabio's Place, on 51 Avenue by Southgate Mall, looked nothing like the long-haired Italian who graces the covers of cheesy paperbacks. Instead, I found a small group of local regulars eating pub food and drinking draft. The wings are great at Fabio's, and I haven't come across many good wing joints in Edmonton, so these ones surprised me. You have to love these little neighbourhood retreats where you can just pop in and talk bullshit with your

PREVIOUSLY REVIEWED RESTAURANTS

fellow regulars over a game of stick, a draft and a meal. **Average Price: \$-\$\$** (Reviewed 05/16/02)

FIFE 'N' DEKEL
9114-51 Avenue • 436-9235
10646-170 Street • 489-6436
12028-149 Street • 454-5503
3464-99 Street (drive-thru location)
My views on apple pie have changed since I dropped by one of three Fife 'N' Dekel locations here in Edmonton—four, if you count the drive-thru on 99 Street. The café/deli makes a wicked version with sour cream in the filling and an exquisitely crunchy buttercrumb topping. This rich slice is easily the best apple pie I've ever had. Fife 'N' Dekel began selling only milkshakes, then added their famous pies; eventually the scope expanded to include a full array of lunch fare. Don't be surprised if the pies and sandwiches blow you away. **Average Price: \$** (Reviewed 05/30/02)

FOGG 'N' SUDS (Sherwood Park)
2100 Premier Way • 464-2537
The hook? Beer. Fogg 'N' Suds—located in the Best Western Hotel at Millenium Place—has about 140 brews on the menu from all over the world. The place is big, with lots of wood and copper/brass accents, a main room and a lounge for those in search of a cozier atmosphere. As for the food, typical roadhouse fare makes up the meat of the stuff available. The food was of good quality and the choice of ales, lagers and any other type of beer you can think of was tremendous. If you're stuck in "The Park," Fogg 'N' Suds will certainly do. **Average Price: \$-\$\$** (Reviewed 03/28/02)

GRUB MED RISTORANTE
17 Fairway Drive • 436-1988
Not only is the food great and plentiful at Grub Med Ristorante, but this fine Greek establishment also provides live entertainment in the form of a kinky-haired and beautiful exotic belly dancer who works the room for about half an hour. We ordered Grub Med's *mezé* option: a sampling of a variety of Greek dishes that ranged from excellent apps to a delicious main course for \$21.95 per stooge. It didn't seem like much food was being brought out at the time, but all of us were stuffed by the end, and I think that says it all. **Average Price: \$\$-\$\$\$** (Reviewed 05/02/02)

HIGH VOLTAGE FOOD AND COFFEE BAR
10387-63 Ave • 437-3202
It's off the beaten path in the sense that you might not think to stop there—seeing as you're likely driving past it in a car. But High Voltage is a gem, serving the best assortment of donairs you'll find on the south side. Traditional Greek, blue cheese, jerk—they're just some of the styles on the menu, in addition to a wide assortment of cold cut sandwiches, Greek specialties and vegetarian fare like spanakopita or falafel. The Chicago gyros is a must. If you haven't eaten in a few days, order the high voltage size. **Average Price: \$** (Reviewed 03/20/03)

HONEST MUR'S BAR AND GRILL

8937-82 Avenue • 463-6397

This atmospheric Bonnie Doon pub is well worth seeking out—honest! The charm of this place is that everyone is welcome. Besides, the football paraphernalia tacked all over the walls is an unmistakable tipoff that you're not going to have to grab a blazer out of the back of the car. Just the way I like it. I'm told that the burgers are all the rage at this joint. They even have a cafeteria-style hamburger on the menu. Honest Mur's also serves breakfast on the weekends and according to some friends of my friend Colin, it's a great spread. **Average Price: \$-\$\$** (Reviewed 12/12/02)

KRUA WILAI

9940-106 Street • 424-8308

In the downtown eatery Krua Wilai, I got to sample some of the better Thai food in icy Alberta. It was authentic indeed, though somewhat toned down in the spice department. Unlike we North Americans, Thais consider eating a group activity. No à la carte ordering or spacing out of courses here—in Thailand, you put all the dishes on the table at once and everyone enjoys. Krua Wilai offered me a true taste of Thailand. Sweet, sour, hot; it was wild. **Average Price: \$\$** (Reviewed 01/23/03)

THE MONGOLIE GRILL

10104-109 Street • 420-0037

The Mongolie Grill off Jasper Avenue will more than suffice when the barbarian in you requires sustenance. Head up to the raw buffet, take a bowl and load it up with whatever you fancy from a large variety of meats, seafood, veggies and sauces. A cook then takes it off your hands, weighs it and proceeds to prepare it for you before delivering it to your table a few minutes later. In terms of dollars and cents, you pay \$2.39 per 100 grams of raw ingredients, so each of our plates came to about \$12 and change. But beware: you're essentially choosing everything that will go into your own dish—so if it sucks, you can only blame yourself. **Average Price: \$\$** (Reviewed 06/27/02)

MOTORAUNT

12406-66 Street • 477-8797

It took mere moments for my buddy and I to decide what we would select from Motoraunt's tiny menu—the Monster Burger, two whole friggin' pounds of beef at a steep but seemingly reasonable price of \$13.95. Ever get one of those round loaves of bread that are about a foot in diameter? Well, that was the bun. As far as burgers go, the Monster is pretty standard: a char-broiled patty and ultra-fresh toppings. The Motoraunt is a massive double-decker motor home complete with velvety red accents. It's truly a fun experience—one that people have apparently been enjoying for almost two full decades. **Average Price: \$\$\$** (Reviewed 08/01/02)

PADMANADI

10626-97 Street • 428-8899

What's a hungry vegetarian to do? We drove into the belly of the beast—97 Street—and sauntered into the couple-month-old Padmanadi Vegetarian Restaurant ready for a surprise. Ordering was easy: we picked the dinner for four, an incredible deal at \$48. And that wee price tag hardly prepared us for the bounty of food that came our way. Everything was perfect. Padmanadi serves a wide range of Asian styles, concentrating on Indonesian and Taiwanese-accented dishes. It's completely vegan and moreover follows the Buddhist belief of eschewing all garlic and onion. Even without these so-called culinary essentials, the flavours were alive. **Average Price: \$\$** (Reviewed 01/16/03)

LA PIAZZA

10458B Whyte Avenue • 433-3512

I tend to make bad decisions. But I did make one good decision: I went to La Piazza on Whyte Ave to grab a quick bite. This clean, quaint café has been kickin' around for a couple of years now but it seems like they are moving from a casual counter service to a more common sit-down service style. You'll find a full menu containing a list of your usual Italian goodies like bruschetta, focaccia sandwiches, pastas and thin-crust pizzas. But be forewarned: the café doesn't serve gelato in the winter. **Average Price: \$** (Reviewed 02/13/03)

PUB 1905

10171 Saskatchewan Drive • 431-1717

There's definitely a sporting flavour in Pub 1905 (the old Ritchie Mill restaurant). Yeah, they still have the old stone walls, but it's amazing how a few strategically placed hockey jerseys can change a restaurant's theme. And the mood is further lightened by pictures of Canadian celebrities (Michael J. Fox, Leslie Nielsen, John Candy and even a print of Rush's *Moving Pictures*) strewn across the walls. They may have changed over to a pub theme, but the food has flair. Despite the changeover, there's still a special on mussels. Our big bowl, done in a tasty coconut curry cream sauce, was delicious. They were large, plump suckers and the half-price deal of just \$5 was certainly okay with the woman and me. We also tried the black tiger prawns in Cajun butter, an appetizer-sized spinach salad and something called a gourmet stuffer, a huge baked potato topped with your choice of special sauce. **Average price: \$** (Reviewed 04/10/03)

RATT (ROOM AT THE TOP)

7th Floor, SUB (U of A) • 492-2153

Beautifully located on the top floor of the Students' Union Building, RATT offers a spectacular 270-degree view of the city. The menu offers the usual bar-friendly but student-priced choices, each under five bucks—chicken club sandwiches, veggie wraps and BLTs. With such friendly service and an affordably diverse menu, it's small wonder that RATT is a favourite not only with students but with professors seeking an up-close dose of true campus spirit as well. There are few better places to rekindle those old-time school stories or simply hang with your buddies as you munch on nachos, down a beer and enjoy a lordly view of the city below you. **Average Price: \$** (Reviewed 09/05/02)

RED OX INN

9420-91 St • 465-5727

You either know the Red Ox or you don't—and from my understanding, if you're an Edmontonian with any genuine love for food, you're fully aware of this gem tucked away in the residential south side neighbourhood near Gallagher Park. A superior food experience



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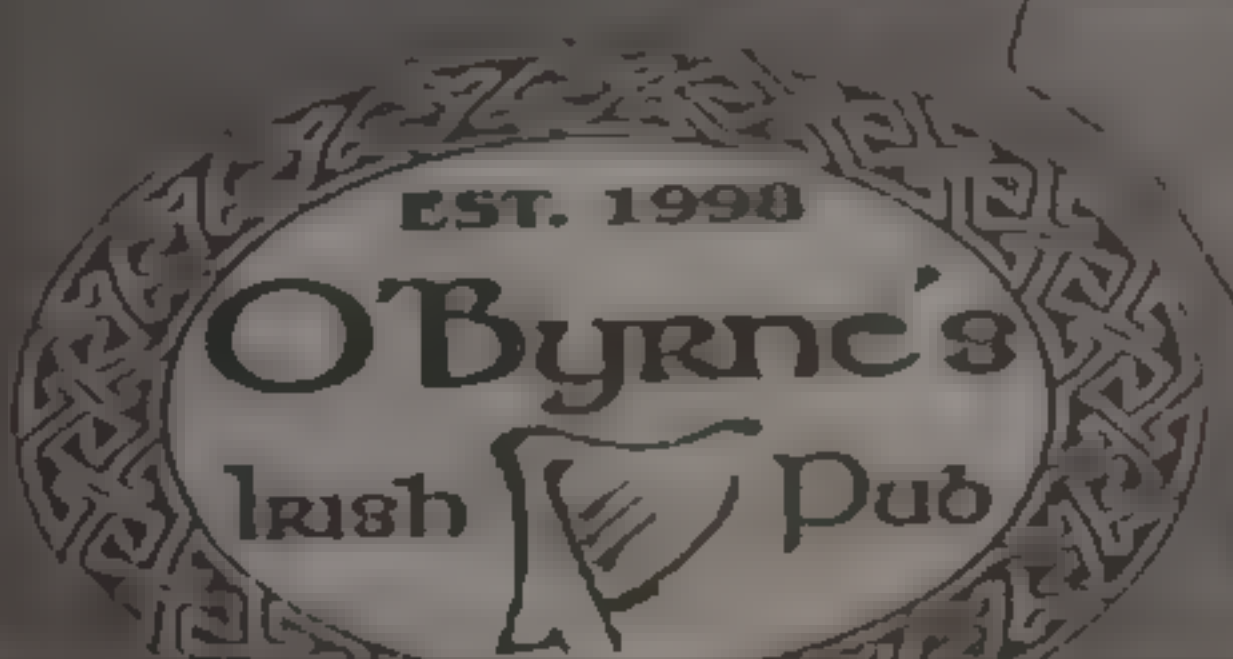
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DISH WEEKLY

is sensual by its very nature and not only was my nose happy, but my eyes were likewise when my basil crusted lamb chops were delivered. After a good while, my plate was completely void of any food. (Had I been home, I would've licked it for sure.) We sipped some more of the luxurious wine and eventually ordered something sweet—blueberry and white chocolate bread pudding with a warm *crème anglaise*. The food, the atmosphere, the well-timed service... all of it inspires awe in me, but what I think best sums up a place like the Red Ox Inn is the incredible attention to detail, from the finely-crafted side dishes to the lovely prints on the orange-shaded walls. **Average Price: \$\$\$\$** (Reviewed 03/27/03)

REMEDY

8631-109 Street • 433-3096
Remedy is relaxed, authentic and off the beaten path of Whyte Ave both in geography and style. You could booze it up if you like or get a coffee if you're content to keep it civil. A couple of pool tables upstairs offer some entertainment. And of course, they always have a bunch of tasty things to snack on. The menu board has just a handful of items, like chili (vegetarian, too), sandwiches, salads and small dishes like hummus. To have a versatile little haunt like Remedy in my neighbourhood—again, away from Whyte—is a large comfort. **Average Price: \$** (Reviewed 11/14/02)

RICKY'S ALL DAY GRILL

10140-109 St • 421-7546
Ricky's—a western Canadian chain with a ton of outlets throughout B.C., Alberta and (I believe) Saskatchewan—serves a bevy of diner staples like liver and onions, Salisbury steak, burgers and sandwiches, but there are almost two full pages of brekkie food on the menu as well, and the cool thing is it's all available any time of the day. It's definitely a boon to the hungry diner, even if it throws a mighty big wrench into the selection process. Coffee cups are already on the tables (turned upside-down no less), and the seating consists

mostly of booths. You half-expect Linda Lavin to walk up to take your order, but the Ricky's inner belly is new and clean, not beat-up and dingy like Mel's. It's like a new pair of glimmering white kicks—you need to scuff them up a bit... you know, work 'em in. They even offer shakes, so I order a chocolate one, the first time I've done so in a restaurant in years and years. The triple chori-zo Benny was absolutely gargantuan, with three eggs and a mountain of home fries piled onto an extra-large red plate (heated, good for keeping the breakfast contents warm). **Average Price: \$\$** (Reviewed 05/29/03)

SAVOY LOUNGE

10401-82 Avenue • 438-0373
The owners of Savoy Lounge make no apologies for going upscale on a street where phrases like "\$2 hi-balls" and "happy hour" are part of the vernacular (slurred, of course). I've always been a proponent of good, affordable fare; therefore, I'm all the more impressed to find that Savoy's dinner plates run around \$12 and the tapas menu ranges from \$3 to \$9. Not everyone goes for this kind of intricate cuisine, but it's a rare thing to see such a selection in a lounge, let alone at prices you can stomach. **Average Price: \$-\$\$** (Reviewed 10/17/02)

THREE MUSKETEERS FRENCH CREPERIE

10416-82 Ave • 437-4329
"The cuisine of cowardice," remarks Steve as we walk in to grab a bite. "I wonder what they'd say if I asked for freedom fries?" In fact, we order a couple of Fin du Monde beers (from Quebec) and scan through the brunch menu. I quickly fall in love with this brew, which is murky and looks like a frothy mango juice but boasts a great sweet taste—amazing considering that it's nine per cent alcohol. Exceptional flavour and a high alcohol content—that's a dangerous mix on a sunny day. After a scan of the menu, Steve makes his decision. "I don't know what it is," he says, "but I'm getting the gallette Canadienne." Myself, I can't stray away from the eggs Benedict, especially when the Hollandaise sauce is

homemade, unlike the handy Knorr packets I use in my own kitchen. Steve's gallette is a whole-wheat crepe stuffed with smoked salmon, sour cream and capers and topped with a pink seafood purée. He takes care of the entire thing so I'm guessing it's good. My eggs Benny are sensational. I'm certainly pleased with the buttery Hollandaise, but the thick, juicy back bacon makes the dish even better. The home fries could've been a little crispier, but still, it's the best Benedict I've had, which is saying a lot. I've tried many. **Average Price: \$\$** (Reviewed 04/24/03)

TOKYO EXPRESS

Various locations
Edmontonian Cathy Luke digs her sushi. The only problem is that her busy lifestyle made it difficult to make regular stops at all her favourite local haunts. What she (and people like her) needed was a quick answer to that craving—so she opened up Tokyo Express. How's that for problem-solving? The Hong Kong-born Luke, along with her sushi chef brothers Steve and William, debuted Tokyo Express five years ago at WEM and now the family owns seven River City locations, including the groundbreaking drive-thru down on 23rd Ave, a first in the Great White North. "I am a sushi lover," Luke says. "I thought that there should be a place where you can grab it quick, with good quality and reasonable prices. That's how we started." Well, I've now run the gamut at Tokyo Express. In four days, I made three visits to two different locations, sampling a wide selection of what the home-grown chain had to offer. My stomach was rumbling by about noon so I went to one of their two mall locations to enjoy a massive rice bowl—the teriyaki chicken, to be exact. For \$4.95, you get a hearty dish loaded with rice, julienned carrots, cucumbers and a breaded piece of chicken, slathered in the teriyaki and topped with sesame seeds. On Saturday, we ordered the udon noodle soup, a single dynamite roll and rainbow rolls. Oh, and green tea. The udon was wicked, a generous helping of broth loaded with the thick four-sided noodles, crab, a breaded pork cutlet, sweet tofu, fish cake slices, green onion and a big, deep-fried shrimp. Monday, I tried the assorted sushi combo and took advantage of the add-on, \$1.99 for miso soup and green tea ice cream. So there you go—three trips in four days, at a total cost of about \$30. Try and scout out four decent, healthy meals for that much dough. **Average Price: \$** (Reviewed 05/01/03)

ZIVELI RESTAURANT

12202 Jasper Avenue • 453-3912
Everybody was eager to partake in a serious night of indulgence and the traditional taverna surroundings in Ziveli Restaurant—grapevines, stone walls, colourful tablecloths and a refreshingly exotic waitstaff—only added to our fervour. We concluded that the mezé option—a sampling of numerous dishes for \$22.95 per person—is the way to go. Dips, pita and Greek salad make up the initial course. Then the lamb comes and all's right with the world. A Greek coffee and shot of ouzo provide a lovely finish to a damn big feast. It's amazing. **Average Price: \$\$\$** (Reviewed 10/03/02)

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Where the meat has no name

The Gallery of Regrettable Food is the Net's best argument for vegetarianism

By PAUL MATWYCHUK

"All right—don't eat nothin' for the next three days, 'cause I'm takin' you out for a steak the size of a toilet seat!"
—Moe Szyslak, *The Simpsons*

Vue Weekly news editor Dan Rubinstein became a vegetarian a couple of years ago, and he says that what clinched his decision was reading Eric Schlosser's best-selling exposé *Fast Food Nation*. Rubinstein probably isn't alone; with one simple six-word sentence ("There is shit in the meat"), Schlosser likely convinced thousands of readers not just to avoid their local McDonalds or Wendy's, but to shy away from meat altogether.

Schlosser's book is definitely a stomach-turning read, but paradoxically enough, during North America's meat-eating heyday of the '60s and '70s, nobody did a better job of making meat seem more unappetizing than the very people charged with the duty of making it look delicious. I'm talking about the creators of the cookbooks whose glossy, supposedly "tempting" photos have been lovingly collected and presented by James Lileks on his beautifully designed and absolutely disgusting website *The Gallery of Regrettable Food* (www.lileks.com/institute/gallery/index.html). Lileks is one of the Web's best-known bloggers—his daily opinion column "The Bleat," with its mix of conservative social criticism and sharp-witted takedowns of vulgar pop culture tends, is probably his site's

most popular feature. But Lileks's greatest love is vintage graphic design especially commercial illustrations dating from the Populuxe era of the mid-'50s to the mid-'60s, a time when American consumer culture was at its zenith and left-wing criticisms of corporate power, suburban sprawl, environmental irresponsibility and recklessly unhealthy diets were at their nadir.

DINING

The images in the GORF—glacier-sized roasts dripping with thick swaths of fat, platefuls of hamhocks encased in gelatin—are a hilariously nauseating reminder of American superconsumption at its most bloated. As I browsed through the repulsive snapshots Lileks has scanned from *The Better Homes and Gardens Meat*

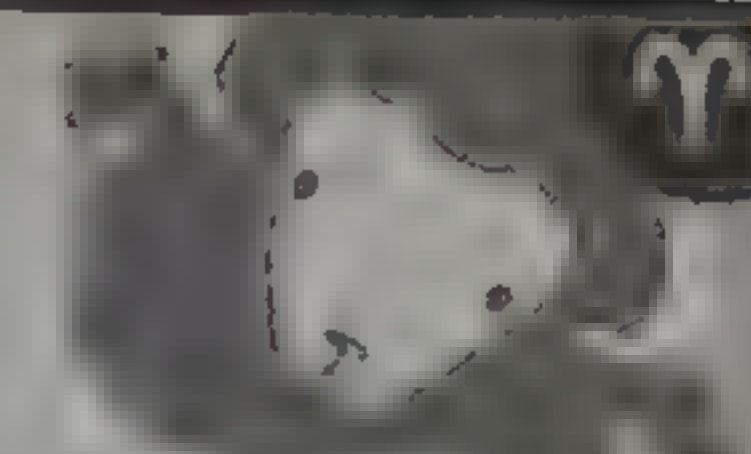


Cook Book, I couldn't help but be reminded of Bob Balaban's 1988 comedy *Parents*, about a young boy who suspects his "perfect" suburban '50s mother and father (who are always shown dining on enormous slabs of unidentifiable meat, fresh from the backyard barbecue) are actually cannibals. In fact, the kid is only metaphorically correct—his father works for a chemical company, perfecting the recipe for napalm. Maybe it's stretch-

ing things to argue that America's love affair with meat led them into Vietnam, but it doesn't seem like a coincidence that the "red-blooded" meat-eaters generally approved of the war while those rice-eating vegetarians tended to oppose it.

IN ANY CASE, you can't look at the GORF without thinking that America's carnivorous lifestyle had gotten so decadent by the mid-'60s that an anti-meat backlash was inevitable. These aren't just pork chops or baked hams; these are gigantic, glistening slabs of meat carved from unrecognizable animals—a couple of the images look like someone broiled up a section of one of Damien Hirst's sliced-up horses for an hour or two. And the artificial colour of the vintage photos only makes the meat look even less organic; it all has a moist, washed-out, greyish-brown hue to it that I associate with phlegm, not food. "This is not meat," reads one of Lileks's appalled captions. "This is something they scraped out of the air filter from the engines of the Exxon Valdez." "What do you do with all that peeled, sunburned skin you've been saving?" he asks underneath another image, of a piece of meat hidden beneath a weirdly stippled, almost translucent coating. "Sprinkle over meat for a crunchtastic treat." At nearly every picture in the exhibit, Lileks takes care to warn the reader *not* to eat the vegetables—"They are strictly ornamental!"

The GORF also contains separate "rooms" devoted to other culinary misdeeds (including several lard-drenched recipes for "party house cakes" as well as countless nightmarish uses for nature's most vomituous foodstuff, gelatin), but these are misdeeds compared to the high crimes against the human appetite committed in the meat galleries. Ugh—pass the celery. ☹



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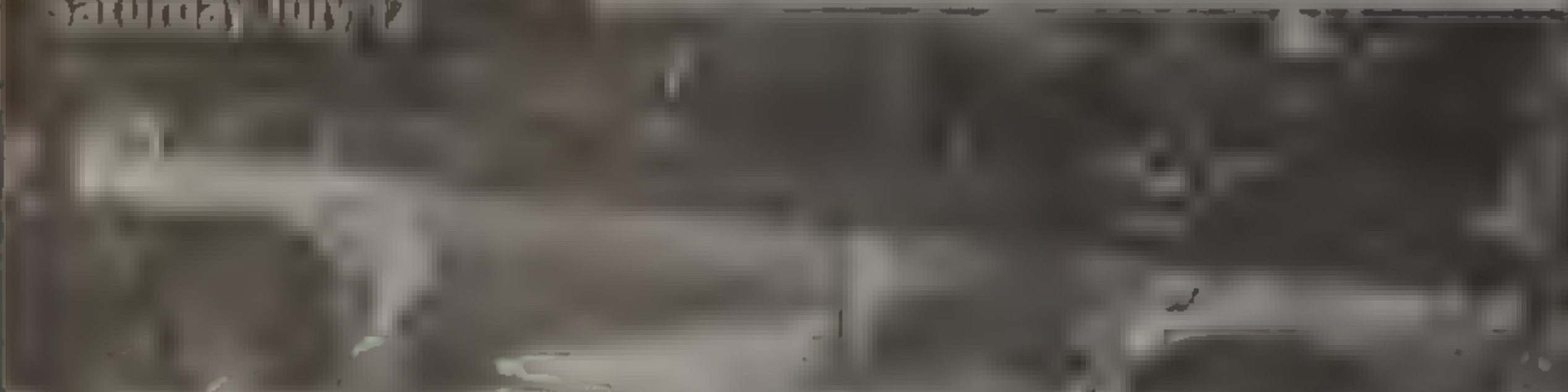
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MUSIC



Small men Moneen are now Vagrants

By STEVEN SANDOR

The four members of Moneen want to make one thing perfectly clear: they are *not* a Toronto band. They're a Brampton band.

Brampton, you ask? If you've ever flown into Toronto's Pearson International Airport, you've seen the place. The western suburb of 320,000 citizens is underneath the approach path of approaching aircraft. When you hear the landing gear deploy, it's the subdivisions of Brampton you see below.

According to singer/guitarist Kenny Bridges, Brampton's music scene is detached from the big city just a few minutes up Highway 410. "There is a different feel here than there is in Toronto," he says. "Brampton is a pretty good for all-ages shows. People go crazy here. When [Edmonton punk heroes] Choke came to Brampton, they wondered what the hell was wrong with this place."

In fact, Bridges recalls a night when Choke played in the 'burbs and he and his Moneen bandmates (vocalist/guitarist Chris Hughes, drummer Peter Krpan and bass player Erik Hughes) decided to greet their Edmonton pals by wearing balaclavas and "Team Choke" shirts to the show. "We have the attitudes of guys who like to run around in their underwear," laughs Bridges. "I think it totally has to do with the Brampton thing: where we come from, there aren't a lot of cool scenesters."

Now Moneen and Choke are labelmates on Winnipeg-based Smallman Records. And Moneen's new album, *Are We Really Happy With Who We Are Right Now?*, will be released in the United States on Vagrant, home to

the likes of Paul Westerberg, Dashboard Confessional and Face to Face. The deal came as a major shock to the band and a lot of soul-searching was done by the four Moneen men before they signed. "There were a couple of ways we could have looked at it," says Bridges. "Yes, it was a big opportunity, but was it too big a step for us, too quickly? And that's where the title of the album comes from; *Are We Really Happy With Who We Are Right Now?* comes from the feeling of being overwhelmed when we got this offer, which to us really came out of nowhere."

BUT EVEN THOUGH Vagrant has signed with an American label known for punk rock, Bridges is loath to use the p-word to describe his band's music. The new album is filled with complex guitar layers and dynamic arrangements. In fact, the album's closing song, "The Last



Song I Ever Want to Sing," is nearly 10 minutes long, filled with mournful, wandering guitar lines. "A lot of the fans we have don't want us to make some crazy effort to be a radio/video band," says Bridges. "And if we did try that, it wouldn't work out anyway."

The warmest moments on the album occur on "Life's Too Short Little Ndugu," a song Bridges based on the Oscar-nominated film *About Schmidt*, in which Jack Nicholson's character, a retired actuary, writes about the unhappiness of his life to an African child, Ndugu, he has decided to sponsor. That film struck a chord in Bridges, who admits that movies play a major part in his life. "I am still waiting for us to get sued on that one," he laughs. "No, seriously, I got a lot out of

that movie. I enjoyed how Schmidt had such a different relationship with this child he did not know at all. Basically, he was confessing his life to this child. Plus, I just loved the way the name 'Ndugu' sounds. I have always been influenced by movies; basically, *American Beauty* changed my life. It spoke so clearly to what was happening at my life at the time. Basically, it was what convinced Peter, Erik and me that we were right to quit our jobs and to go on the road."

Recording the new album gave the band a chance to work with Face to Face's Trever Keith. The band had its doubts at first, but Bridges says the union between band and Keith was mutually beneficial. "I totally didn't know how I was going to deal with him at first," he says, "and then as soon as we started working with him, I knew he was the guy that was totally right for us. He was totally into what we were trying to do, with so many different-sounding songs.... But I think it was a departure for him as well; it gave him a chance to work with a band that's not a punk rock band."

But if Moneen hit the big time, Bridges feels they have a major debt to repay. Choke was the band that was instrumental in bringing Moneen into the Smallman fold, so if Vagrant pans out for these Bramptonians, they want to bring their Edmonton friends along for the ride. "If we can get to the point where we are regularly playing to crowds of a couple of hundred a night, we want to make it our mission to introduce Choke to the world," says Bridges. "They were the ones that introduced us to Smallman and helped us on our way, and I think they are the most underrated band in the world." ☺

MONEEN

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root down

BY JENNY FENIAK

Sweet Blue Rain

Patsy Amico and Brian Gregg • With Terry Morrison, Bob Jahrig, Back Porch Swing and Mike McDonald • Bonnie Doon Hall • Fri, June 13 The open stage is a central institution for fostering new talent in any musical community. With that principle in mind, local artists Patsy Amico, Janice Weist and Brian Gregg founded Edmonton's only non-profit open stage venue five years ago at the Rosedale Community Hall, the Little Flower Open Stage.

"Patsy and Janice have a kids' music act [the Little Flower Band]," Gregg recalls, "and I was playing in that band with them and then Patsy was really interested in working on her guitar. She started taking lessons from me and then she started coming busking with me. So we started working out our act together on the street like that." The duo can usually be found outside the Old City Market on 97 St or in the Corona LRT station when the weather forces them to find shelter.

This weekend, Amico and Gregg are hosting a CD fundraiser show to

support *Blue Rain*, the first album they've recorded together. It's an interesting collaboration, incorporating individual songwriting with co-operative arrangements. Amico's songs still hark back to her children's act—G-rated songs for grown-ups, intertwined with well-aged musical notions by Gregg, who's been playing guitar since 1966.

Both artists have released albums of their own, but as Gregg admits, none of them has been financially successful. They have higher hopes for *Blue Rain*. "This time," Gregg says, "we want something that will do the job of getting our music out to our fans and giving us a CD so we can apply for festival gigs and things like that without going big in the hole." Weist has since taken her own professional turn and bought into local singing telegram company Scheme-A-Dream. Gregg says that every now and then he and Amico will help out and sing a song for a sweetheart on Valentine's Day.

Who's the Fairest of them all?

25th Annual North Country Fair • Jossard, Alberta • June 20-22 Without a doubt, the North Country Fair is one of the best music festivals Alberta has to offer. Jed Skoreyko, one of the fair's artistic directors, says, "We're really not a folk festival"—but there isn't a party around that gets folks closer to their grass roots.

"We're working on a few surprises," Skoreyko responds when asked about the acts he's lined up to mark the fair's 25th anniversary. "What we've done this

year is essentially hired a big percentage of bands from the past 25 years, making a sort of alumni [gathering]—like a reunion, almost." For those who were only babes way back when the fair started, that means there'll be performances by Fred Eaglesmith, local country boy Corb Lund, Valdy, Artis the Spoonman and many others. The festival will also break with tradition by including acts like skasters Mad Bomber Society and the native hip hop group War Party.

The Fair is also starting their program on Thursday night this year instead of Friday. But as Skoreyko points out, "There's definitely no time for sleep," as shows will carry on until 3 a.m., with various workshops starting up again at 11 a.m. Aside from the music stages, attendees will be tempted by numerous other distractions, from children's concerts to square dancing and awareness workshops on massage, mandalas and Reiki.

As always, the event is timed to coincide with the summer solstice, which means the longest night of the year falls smack-dab in the middle of the weekend, so the lingering light of northern Alberta should help fuel the party as well. There have been persistent rumours over the past few years that the fair will move from its traditional location on a picturesque stretch of land along the shores of Lesser Slave Lake, but for now it's staying put. "It's actually been in about four different locations over the last 25 years," says Skoreyko. "Eventually the fair will be moving to a new location, but it's difficult to say when." ☐

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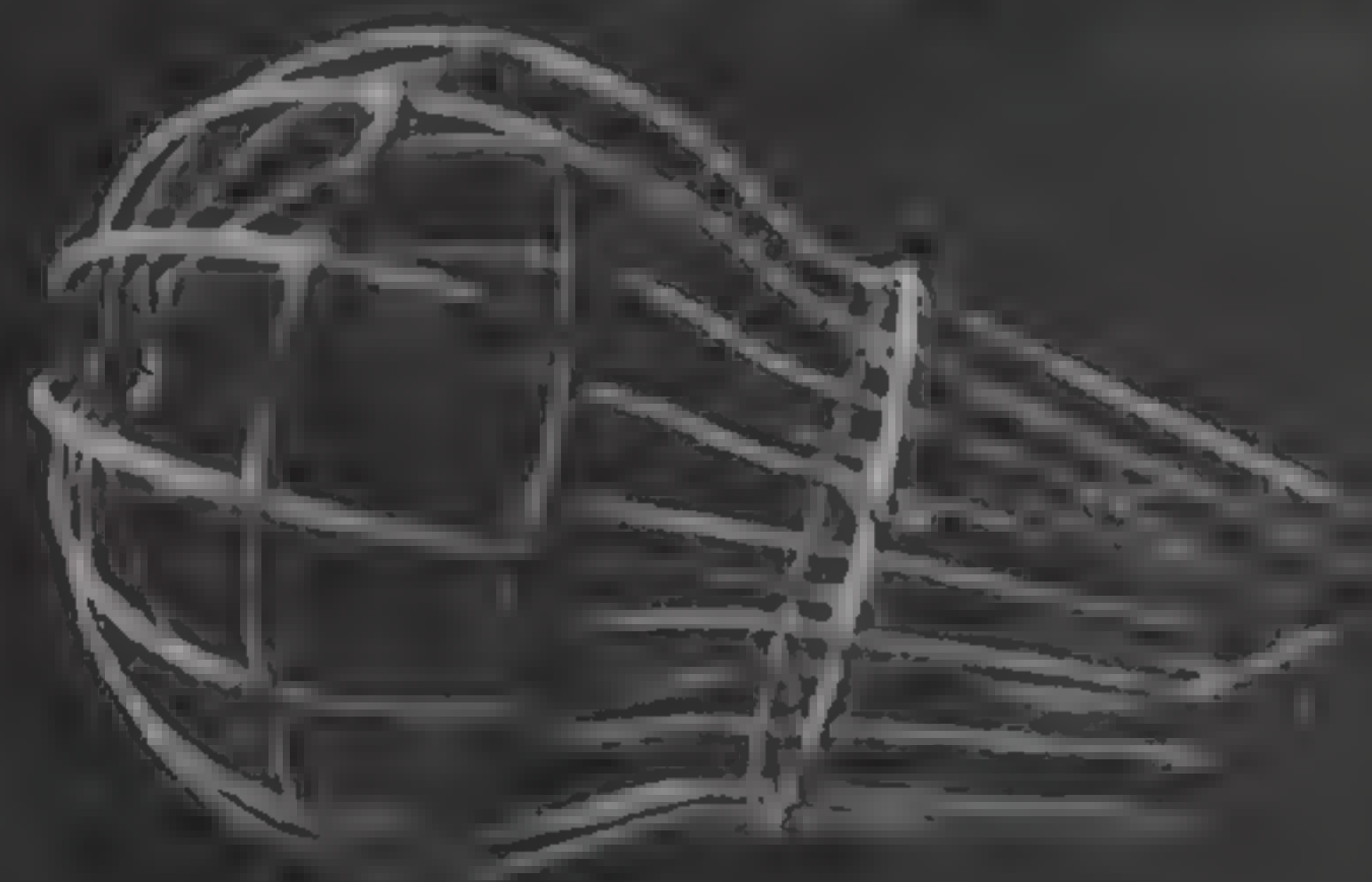
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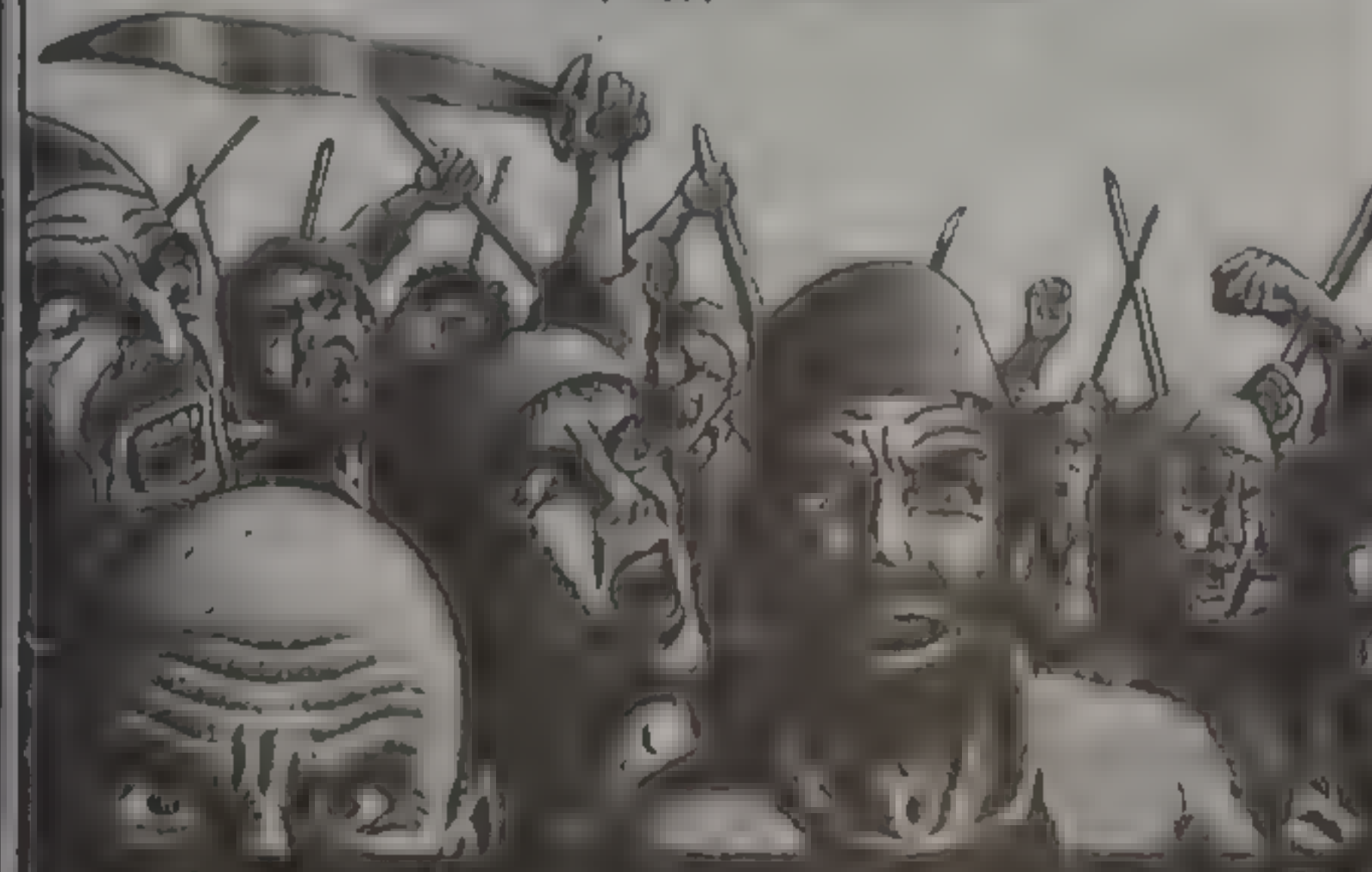
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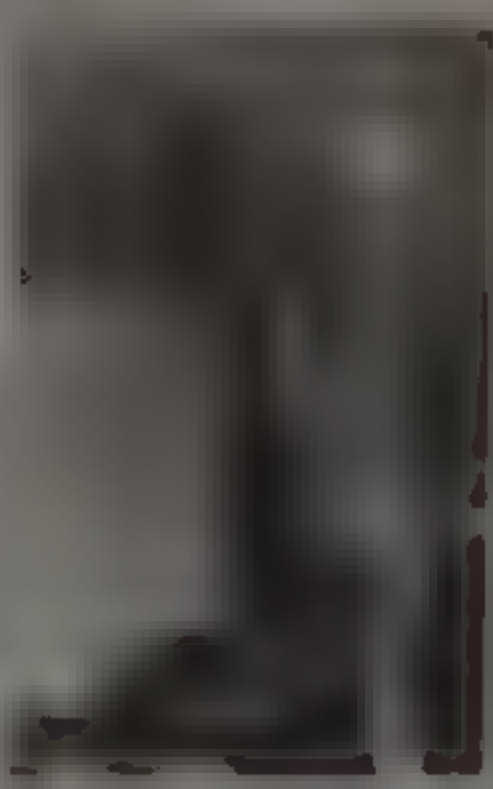
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MUSIC



music notes

By PHIL DUPERRON

Getting back up to Speed

Minstrels on Speed • With Mr. Relaxer and the Minks • New City • Fri, June 13 During the '90s, Minstrels on Speed were revving up crowds with their dark power pop tunes highlighted by the intense juxtaposition of Kelly Service's rugged voice and the sweeter tones of Kelly McPhillamey. But, like so many bands from that era, they were a bit ahead of their times and the Minstrels faded

away and were nearly forgotten for several years. But then the Rev had its final blowout last January and gathered dozens of bands to the stage, dragging many out of their early graves. The Minstrels had been talking about a reunion for a while but after such a long hiatus, they lacked momentum.

"The Rev show kind of kicked our butts into action, I guess," says McPhillamey. "We had about a week to get ready for it. It felt really good. Lots of people were coming up to us saying, 'Oh, you guys have to get back together.' It looks like we were a little bit missed."

The Minstrels—Service, McPhillamey, bassist Ken Hartig, guitarist Nial Day and drummer Scott Lingley—are taking things slowly for now. They've all moved forward with their lives, getting married and having kids and such. "We don't want to take things too seriously 'cause then there's a lot of things that go along with that," McPhillamey says. "But it's so much

fun to just get together and play."

I want a new rug

Red Shag Carpet • With Baker-Wood • Sugarbowl Café • Fri, June 13 Red Shag Carpet—the name conjures up images of a full-fledged '70s lounge act. "If you're allowed to get up and dance like an asshole in a lounge, then maybe?" says drummer Allan Pickard. In fact, RSC is a four-piece funk/rock outfit that started up here about three years ago. They draw upon influences from all over the map, focusing more on having fun than restricting themselves to any one specific genre. "It's all about four guys having a blast, playing together and just entering into that really creative space," says Pickard. "We get a kick out of each other and it's just fun playing music and letting people enjoy it."

The band—Pickard, singer Ted Ani, pianist Matti Darrah and bassist Dan Yarman—has a three-song demo in the

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can but they're setting up a studio in their jam space this summer to record their first full-length. "We're gonna try and make it sound as live as we can, 'cause it's not red Berber carpet, it's Red Shag Carpet," says Pickard. The name was suggested by a resident drunk who attended their first gig, which took place in a basement with wall-to-wall crimson shag. Like so many drunken ideas, it's come to signify more to the band than a simple floor covering.

"The reason they don't use it anymore is it lasted too long," Pickard says. "It was bad for the market 'cause it just wouldn't wear out. I mean, sure, you'd get bacteria and stuff like that and you'd have to rake it every once in a while. Still, the stuff didn't wear out. It's like a car that runs too good."

Christian rock

**Christian Mena • With Atomic
Improv and DJ Spinning Blonde •
U.N.F. (10629-98 St) • Sat, June 14**

After years of fronting the successful Latin pop band ¡Maracujah! and a solid run playing the lead in the touring company of the hit musical *Rent*, Christian Mena is ready to reinvent himself as a solo artist. He's been working on his debut disc, *Seemore: A Christian Mena Presentation*, for over a year with a host of talented musicians such as guitarist Timothy James, bassist Rubim de Toledo and drummer Lyle Molzan. Mena has been performing as a solo artist with his acoustic guitar around town, including a spot at last year's Stage 13, but the addition of so many musicians in a studio environment added a whole new dimension to his lush voice and helped reshape the songs.

"I let them pretty much do whatever they wanted," says Mena. "I mean, when you enlist musicians of that calibre, you let them run with it or else you wouldn't hire them. You have to trust them and they're awesome."

Mena clearly has a lot of control over his vision—he helped produce the record and has a hand in everything from filming the video to booking the release party. The disc will also be released in Spanish with a little translation help from his aunt. "I want to be the full package," he explains. "A guy who can write the music, who can help produce the music and, because of my acting stuff, I really enjoy video and that whole concept. I just want to be able to present myself to a record label and say, 'You know what? This is me. This is what I can offer you.' And they can be confident of the fact I can deliver."

It's obvious Mena wants success, but not at any cost, and he relies on a solid group of friends to help guide him through the cutthroat music world. "You always want to keep as much integrity as possible," Mena says, "but sometimes you have to sacrifice something to get ahead." His experiences with *Rent* taught him a lot about the price of fame. Sure, it was nice to get into bars for free, but once fans started following him around he wondered what he had gotten himself into. Mena thinks the music industry, with its constant obsession with image, is even worse.

"I personally dislike that entire aspect of the music industry," he says. "It'd be great to just go onstage and do whatever the hell you want. But it's just

Our Mercury • With The Operators and Blacken • Seedy's •
Sat. June 7 • REVUE August
The first night back in the city,
the band played at the opera-
tory, which was one great
experience to have. It was a
fantastic night, and it was
just what we needed to get
back in the city again. We
played at the opera house,
and when we played there,
we were able to see some of
the best sounds of Edmonton's
latest ska sensation, the Opera-
tors. Finally, Our Mercury
offered the hometown crowd
the first taste of their new EP
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the guys from Our Mercury
have been playing together since
they were just kids and they
have a musical maturity that
betrays their young age. These
lads play pop tunes so tight and
hard-edged it won't be long
before someone discovers them
and whisks them out of the
underground to hit bigger
and better things. They deserve
it. — Phil DUPEIRON

not feasible when you have so many mass-manufactured musicians out there really dominating the charts. Somebody styling them, somebody telling them what to do. They don't write their own songs; half the time they can't even perform the shit live. These days, it's how well can you dance."

Keep the Paul rolling

Paul Fuellbrandt • With Roger • Sldetrack Café • Sat, June 14
When keyboardist Paul Fuellbrandt needed a band to record his debut album, *Expectations and Illusions*, he didn't have far to look. As a member of the Three Kings, a conglomerations of local singer/songwriters, he had all the players he needed right at hand when he headed into Sound Extractor Studios. With producer/guitarist Stew Kirkwood, bassist Jimmy (who plays guitar during live performances with Jay Cairns) and drummer Skippy Starworld bringing his soulful and engaging songs to life, Fuellbrandt thinks the album is as much theirs as it is his.

"It would have been ridiculous—a waste of time for me to write all the parts and say, 'This is how I want you to play things,'" Fuellbrandt. "Aside from playing together, we've been friends for a lot of years, so I just said, 'I trust you guys, so just bring whatever you want to the table and we'll see what comes out.' Obviously I was gonna be there to make sure it was in the original spirit of the songs, but I gave them the freedom to bring their own style to all the parts. So they had a big effect on the overall sound."

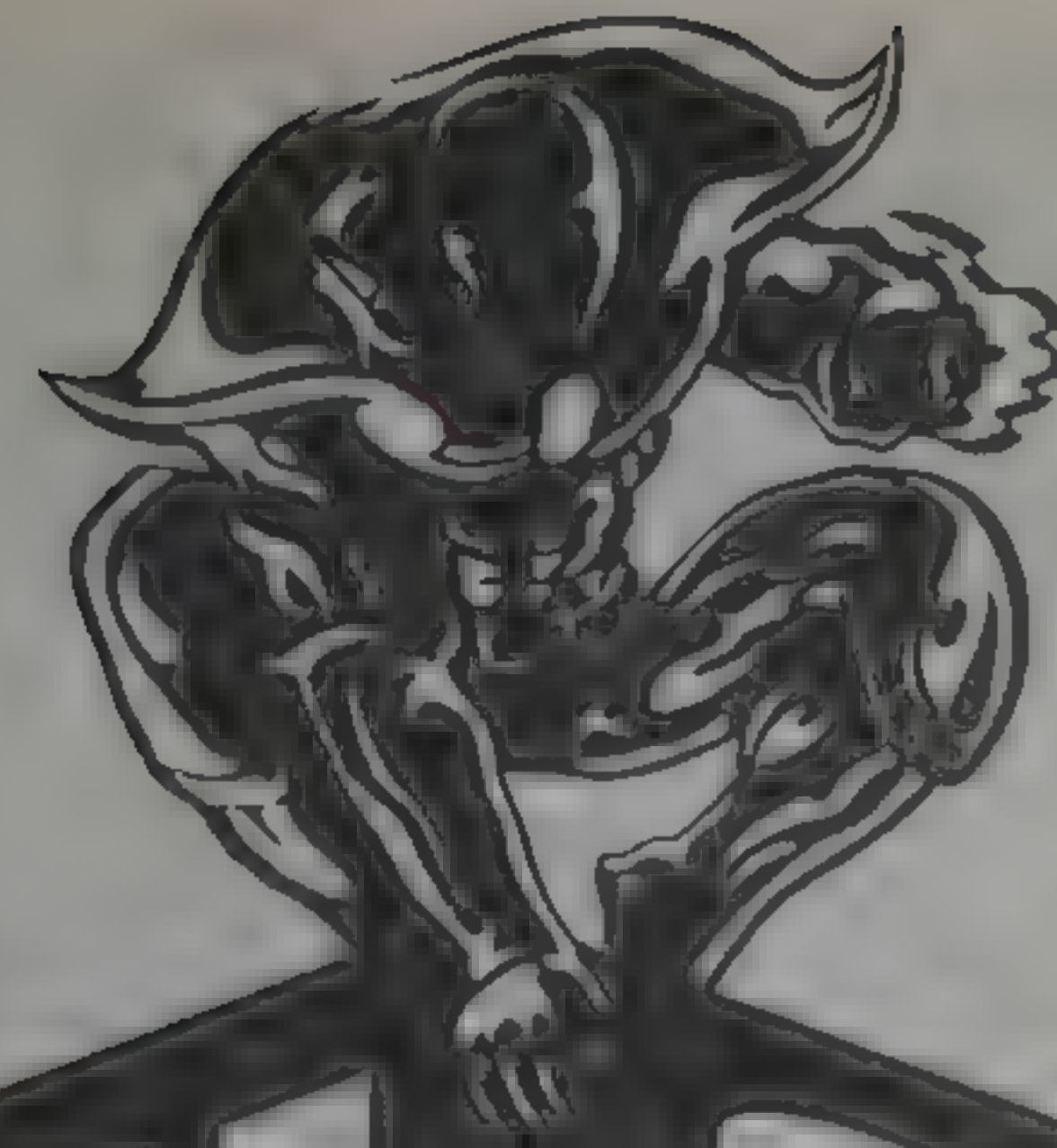
While the independent disc is definitely strong enough to attract some label interest, Fuellbrandt is in no hurry to chase the dragon of fame. "You have to be a smart businessperson if you want to succeed as a musician, right?" he says. "But as soon as you start to look at music as a business, it kind of ruins it, I think. The key is to make sure that the songs always come first. The reason that you write songs always

comes first. For me, I feel that I've got something that if I don't say it, I'm gonna explode. So the best way for me to get that out is music. Because when the words aren't quite right, the music fills in the cracks. As long as that remains my bottom line motivation, I can start pursuing the business end of things slowly and make sure I keep my perspective and maintain my balance. Which is a really difficult thing to do."

Honeysuckle prose

Honeysuckle Serontina • With Sip Yek Nom, Change Methodical and Kill • Stars • Sat, June 14 Normally, touring bands look forward to playing big-ticket cities like Toronto and hit the smaller towns on the off-days to get a bit of gas for the tank. But when Vancouver's Honeysuckle Serontina crossed the country for the umpteenth time last summer, the hottest show they played was in the sleepy Ontario town of Fort Francis. "In Toronto there's, like, 100 fucking shows every night, seven nights a week," singer Jode Shortreed says over the phone from Ottawa. "So obviously, they have the option of being picky about what they see. In a town like Fort Francis, they have no option. They're gonna go out and see whatever comes along. So there's great energy in the room when you play a town like that."

Shortreed is still riding high from the band's sold-out showcase at New Music West in Vancouver—their best showing in four years of attending the industry schmoozefest. After this tour they'll focus their attention on recording their next disc, but they're especially cautious about who they work with these days. "We just really want to make sure that everyone we work with is a 100 per cent fan of the band rather than just maybe seeing dollar signs," Shortreed says. "We're gonna make sure every decision we make now is the right decision, even if it makes things twice as slow. We just don't want to fuck up again." **V**



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DAN COSTA

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CHANNEL

Fax your free listings to 426-2489 or e-mail them to listings@vue.ab.ca Deadline is Friday at 3pm

THU LIVE MUSIC

ATLANTIC TRAP AND GILL Jimmy Whiffen

BLUES ON WHYTE Rusty Reed

CASINO (YELLOWHEAD) Pam Proud (classic rock/pop)

FOUR ROOMS (DOWNTOWN) Fem

KINGSKNIGHT PUB King Ring Nancy

NEW CITY LIKVID LOUNGE Dayglo Abortions, The Video Dead, The Franklins

RATTLESNAKE SALOON Wrangler

SHERLOCK HOLMES (CAPILANO) Tony Poirier

SHERLOCK HOLMES (DOWNTOWN) Tim Becker

SHERLOCK HOLMES (WEM) Tony Dizon

SIDETRACK CAFÉ Mike Weterings Band (world/rock/pop); fundraiser for Doctors Without Borders;

URBAN LOUNGE Ozzy Osmunds; no cover

FRI LIVE MUSIC

A STARS The London Disturbance Force, Frantic, Ejaculators; 9pm (door)

ATLANTIC TRAP AND GILL Northwest Passage

BLUES ON WHYTE Rusty Reed; \$3

BOHNEBROTHER HALL Gregg and Patsy Amico (CD fundraiser concert); Terry Morrison, Bob Jahrig, Back Porch Swing, Mike McDonald and the Broad Band, Patsy and Brian with Peter Dykes and Bill Hobson; 7pm (door, 8pm (concert); \$12 (adv)/\$15 (door); tickets available at Blackbyrd Myozik, Myhre's Music, Sound Connection, TIX on the Square

CAPITOL HILL PUB The Rault Brothers

CASINO (EDMONTON) Looker (pop/rock); Piano Bar: Jo Ann Paul; 5:30pm-8pm

CASINO (YELLOWHEAD) Pam Proud (classic rock/pop)

COAST EDMONTON PLAZA Pieces of the Sky Laura Vinson and Free Spirit, Maria Dunn, Dale Ladouceur, Amanda Woodward; 5:45-10:45pm (5:45pm reception, 7pm dinner); \$60 (adv tickets only); benefit concert for the Ben Caff Robe Society

DOUCETTE'S Musaic (top 40 country, big band, swing, jive, classic rock, dance)

EXTREME LOUNGE The Holtman-Brown Band (pop/rock); 9pm-1am

FOUR ROOMS (DOWNTOWN) iBombal

FOUR ROOMS (ST. ALBERT) Harley Symington

HIGHRUN CLUB Super Honey

J.J.'S PUB Snap!, Indian Police (rock)

JIMMY RAY'S SPORTS BAR Deborah Lauren (adult contemporary); 6:30-10:30pm; no cover

KINGSKNIGHT PUB Firewater

LONGRIDER'S Barkin' Spiders

NEW CITY LIKVID LOUNGE Minstrels on Speed, Mr. Relaxer, The Minks

ONCA'S Magarrigle

POWER PLANT Removal, Pangina, Mamed to Music, no minors; 8.30pm

RATTLESNAKE SALOON Wrangler

CLASSICAL

WINSPEAR CENTRE Edmonton Symphony Orchestra presents *Must be Mozart-A Three-Concert Summer Serenade*; James Judd (conductor); 7pm; \$15 (start)/\$85 (3-day ticket package); student and senior discounts available; tickets available at the Winspear Centre box office

DJS

THE ARMOURY Top 40, dance

BILLY BOB'S LOUNGE Big Mouth Entertainment

BLACK DOG FREEHOUSE Thump; Intronica with the DDK Soundsystem

ELPHANT AND CASTLE ON WHYTE Sleeman Method Thursdays: hip hop, downtempo with DJ Headspin

MAJESTIK The Final Thursday: house/breaks with Tripswitch, Sweetz, Juicy, Jameel

NASHVILLE'S ELECTRIC ROADHOUSE Boy Scouts, Urban Metropolis Soundcrew; no minors; \$8 tickets available at Underground

THE ROOST Rotating shows Ladonna's Review, Sticky's open stage and the Weakest Link game with DJ Jazzy second and last Thursday; \$1 (member)/\$3 (non-member)

SEEDY'S Kicked in the Teeth Thursdays with DJ Likwid

THE STANDARD Spin Thursdays: house with Winston Roberts and guests

STARS NIGHT CLUB The Thursdays: classic rock, top 40, retro with DJ Rage and guests; 9pm (door)

SUGARBOWL Unhooked-funk/soul with Bob Trampoline and Ben

VELVET LOUNGE Urban Substance: hip hop/R&B/dancehall with DJ Phat Kat (Toronto), Spincycle, Invoiceable, J-Money, Sean B

YOUR APARTMENT Pop

FRI LIVE MUSIC

A STARS The London Disturbance Force, Frantic, Ejaculators; 9pm (door)

ATLANTIC TRAP AND GILL Northwest Passage

BLUES ON WHYTE Rusty Reed; \$3

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JIMMY RAY'S SPORTS BAR Deborah Lauren (adult contemporary); 6:30-10:30pm; no cover

KINGSKNIGHT PUB Firewater

LONGRIDER'S Barkin' Spiders

NEW CITY LIKVID LOUNGE Minstrels on Speed, Mr. Relaxer, The Minks

ONCA'S Magarrigle

POWER PLANT Removal, Pangina, Mamed to Music, no minors; 8.30pm

RATTLESNAKE SALOON Wrangler

CLASSICAL

WINSPEAR COMMUNITY HALL Apocalypse Kow's *Spring Fling*; fundraiser for the Edmonton SPCA; 7pm; \$10 (door)

DJS

THE ARMOURY Heaven and Hell: top 40, dance, retro

BACKROOM VODKA BAR Royale: funk/soul/classics with Echo, Shortround

BILLY BOB'S LOUNGE Big Mouth Entertainment

BOOTS Retro Disco: retro dance

BUDDY'S NIGHT CLUB Top 40 with DJ Arrowchaser

CALIENTE NIGHTCLUB Funktion Fridays: hip hop/R&B/dancehall with DJ Phat Kat (Toronto), Invoiceable

CLIMAX AFTERHOURS House, trance with James Gregory, Clark Nova, Wil Danger, Geoffrey J

COWBOYS Ladies Night: top 40

DONNA Fusion: live jazz/house with DJ Zohar, Dr Yvo, Indigo and guests

HALO Camaro: retro/hip hop with Davey James

THE JOINT Fresh Fridays R&B, hip hop with Urban Metropolis

MAJESTIK Breaks with Madame Mercury (San Francisco), Souls, Sweetz

MANHATTAN CLUB Top 40, dance/R&B

THE ROOST Euro Blitz: best new European music with DJ Outtawak; Upstairs: DJ Jazzy; Downstairs: female stripper; \$3 (member)/\$5 (non-member)

ROXY ON WHYTE Babylon Fridays: retro/R&B/dance with DJ Extreme

SAVOY Eclectronica with DJs Bryana, Chns

THE STANDARD Top 40/dance with Standard Issue

STARS NIGHT CLUB

CLASSICAL

WINSPEAR COMMUNITY HALL Apocalypse Kow's *Spring Fling*; fundraiser for the Edmonton SPCA; 7pm; \$10 (door)

RED'S Ozone Baby (CD release), Deep Fine Grnd, Exit 303

SUGARBOWL PIZZA Acousticats (blues, roots); 9:30pm-1:30am

SECOND CUP CALLING-WOOD Errol Zastre and friends; 8:30pm

SEEDY'S The Dudes, The Neckers

SHERLOCK HOLMES (CAPILANO) Tony Poirier

SHERLOCK HOLMES (DOWNTOWN) Tim Becker

SHERLOCK HOLMES (WEM) Tony Dizon

SHERLOCK HOLMES (WHYTE) Derrick Sigurdson

SIDETRACK CAFÉ Summerslam: Superseed, Sinclair (pop/rock); \$5

SUGAR BOWL Red Shag Carpet, Bakerwood (members of the Wowzers); 10pm; \$5

URBAN LOUNGE Ozzy Osmunds; \$5 cover

ZENARI'S ON 1ST Dawn Chubai

FRI LIVE MUSIC

A STARS The London Disturbance Force, Frantic, Ejaculators; 9pm (door)

ATLANTIC TRAP AND GILL Northwest Passage

BLUES ON WHYTE Rusty Reed; \$3

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KINGSKNIGHT PUB Firewater

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CLASSICAL

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Freedom Fridays: alternative, house, hip hop, top 40 with DJ Who and the Sound Crew

STONEHOUSE PUB Alternative, house, hip hop, top 40 with DJ Rage and DJ Weezle; 9pm

TONIC AFTER DARK Fluid Fridays: top 40, dance with DJ Philler

Y AFTERHOURS-F&K Fridays: house/breaks/d 'n' b with Tripswitch, Sweetz, Remo, Juicy, Jameel, LP, Degree; Sureshock, Old Bitch

YOUR APARTMENT with DJ Tomek

SAT LIVE MUSIC

A STARS K.I.L.L., Sip Yek Nbm, Change Methodical, Honeysuckle Serentina; 9pm (door)

ATLANTIC TRAP AND GILL Northwest Passage

BLUES ON WHYTE Rusty Reed; \$3

CAPITOL HILL PUB Tim Lee

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HIGHRUN CLUB Super Honey

J.J.'S PUB Snap!, Indian Police (rock)

JIMMY RAY'S SPORTS BAR Deborah Lauren (adult contemporary); 8pm-midnight; no cover

KINGSKNIGHT PUB Firewater

LONGRIDER'S Chilliwack, Barkin' Spiders; \$10

THE OFFICE PUB Patsy Amico and Brian Gregg; 9-1am

ONCA'S PUB Magarrigle

QUEEN ALEXANDRA COMMUNITY HALL People's Voice party: open stage; 8pm-to midnight

RATTLESNAKE SALOON Wrangler

RED'S Haven, Victory, Turbine; \$4 after ipm

SEEDY'S Black Rice, The Tom Cruise Missile

SHERBROOKE COMMUNITY TV HALL The Dangerous Guise; 7-11pm; proceeds go to Gordon Russels Crystal Kids Youth Centre

SHERLOCK HOLMES (CAPILANO) Tony Poirier

SHERLOCK HOLMES (DOWNTOWN) Tim Becker

SHERLOCK HOLMES (WEM) Tony Dizon

SHERLOCK HOLMES (WHYTE) Derrick Sigurdson

SIDETRACK CAFÉ Paul Fuellbrandt (CD release)

CLASSICAL

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DJS

THE ARMOURY Top 40, dance

BACKROOM VODKA BAR Flava: hip hop with Shortround

BILLY BOB'S Top 40, country with DJ

BILLY BOB'S LOUNGE Big Mouth Entertainment

BLACK DOG FREEHOUSE Brendan's Sausage Party: obscure indie rock with DJ Ballhog

BOOTS Flashback Saturdays: retro dance, house with Derrick

BUDDY'S NIGHT CLUB Animal Night: top 40 with DJ Arrowchaser

CALIENTE NIGHTCLUB Community: house/techno with Manny Mulato, Jameel, DJ Nightcrawler, guests

CLIMAX AFTERHOURS House/hard dance with Mr Anderson, LP, Shortee, Marc Lossier, Jeff Hillis

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DONNA Eclectronica with DJs Bryana, Chns

THE STANDARD Top 40/dance with Standard Issue

STARS NIGHT CLUB

CLASSICAL

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party), Roger (pop/rock)

SPORTSMANS CLUB Kyler Schogen Band

U.N.F. Christian Mena (CD release party); featuring Donovan Workun, DJ Spinning Blonde ('70s/'80s retro); 9pm; \$12 (adv)/\$15 (door); tickets available at Gravity Pope, Sugarbowl (south), Eye Gallery (Whyte), Savoy, Second Cup (Eaton Centre)

URBAN LOUNGE Ozzy Osmunds; \$5 cover

WINTER'S RESTAURANT AND BAR The Hootin' Annies; 9pm; no cover

CLASSICAL

ALBERTA COLLEGE CONSERVATORY OF MUSIC Ron Long (baritone); 8pm; free

EDUCATION HALL *Editha* Women presented by Opera Nuova; 8pm; \$15/\$10 (student/senior); \$5 (children 6-14); tickets available at TIX on the Square (420-1757)

HOIYA UNIQUE ITEMS AND GIFT STORE Yvonne (CD release); 1-4pm

MCDONALD UNITED CHURCH Kokopelli presents *Colours of Spring* featuring the Brailtones; 7:30pm; \$12/\$10 (student/senior); tickets available at TIX on the Square

PROVINCIAL MUSEUM THEATRE A Cappella Music for the Masses: presented by Sven Blvd; 7pm (door), 7:30pm (show); \$12 (adv)/\$15 (door); tickets available at TIX on the Square

WINSPEAR CENTRE Edmonton Symphony Orchestra presents *Must be Mozart-A Three-Concert Summer Serenade*; James Judd (conductor); 7pm; \$15 (start)/\$85 (three-day ticket package); student and senior discounts available; tickets available at Winspear Centre box office

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CLASSICAL

WINSPEAR COMMUNITY HALL Apocalypse Kow's *Spring Fling*; fundraiser for the Edmonton SPCA; 7pm; \$10 (door)

Edmonton

*Pride
2003*

June 13-22



ALL EVENTS during
Pride Week listed on
the web site at
www.prideedmonton.org

PRIDE WEEK Programs
are also available in the
June edition of Times .10.

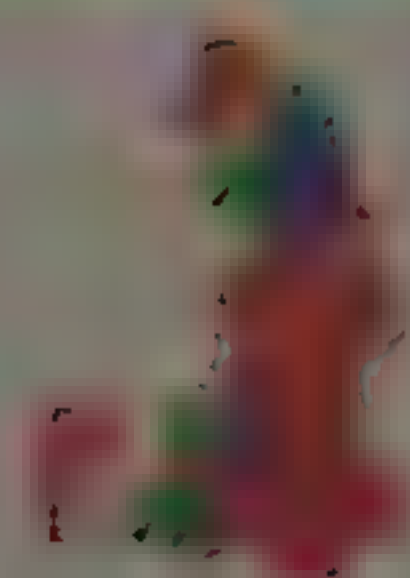
PRIDE PARADE - Sunday,
June 15, 2003, west on
Jasper Avenue from
111 Street, then north
on 118 Street to Oliver
Arena, 10335 - 119 Street.
Parade starts at 2pm.

PRIDE DANCE at 8pm on
Saturday, June 21, 2003 at
the Polish Hall, 10960 -
104 Street. DJs Manny
Mullato (Sublime
Productions, Boots
resident); S2 (SQUARED),
(Sublime Production,
Envision); Astrotrip
(Sublime Productions);
Weena Luv (Roost).
Pride Awards at 9pm.
Tickets \$15 in advance.
\$20 at the door.

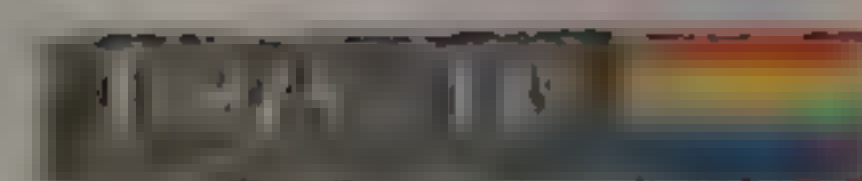
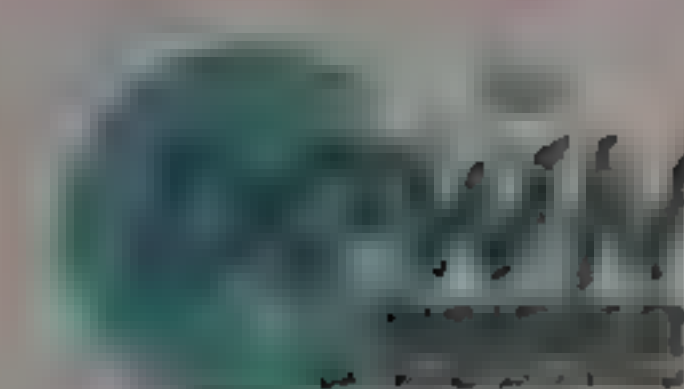
For information visit the
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info@prideedmonton.org

Picture ID required for
alcohol consumption.

MOLSON



VUEWEEKLY



CONGRATULATIONS FROM



Michael Phair
Councillor, Ward 4

Janice Melnychuk
Councillor, Ward 3



Jane Batty
Councillor, Ward 4

Dave Thiele
Councillor, Ward 6



Edmonton Pride 2003
"The Flame Within"

Welcome from the Edmonton Pride Week Society!

Light the Flame... Light the Flame Within.
Be PROUD. Be EMPOWERED.
Be yourself at Pride Edmonton 2003!

The Edmonton Pride Week Society (EPWS) welcomes you to Pride Week 2003. Nearly 6,000 people from all walks of life are expected to celebrate their lives and the lives of their friends and loved ones at the annual Pride Parade on Sunday June 15 at 2 PM. We know that our exceptional co-ordinators, volunteers, sponsors, businesses and community groups will make this a memorable week for you. Since its beginning, the Edmonton Pride Festival has grown from a small gathering to a ten-day series of events. This year the Pride Parade will be held on Sunday, June 15, 2003, culminating in the Edmonton Rainbow Business Association's (ERBA) Business Fair and the after parade entertainment and beer gardens at the Oliver Arena (103 Ave & 119 St). The Pride Parade has grown bigger and better every year. Indulge yourself in the diverse array of entertainment and resources, dance 'til you drop to some of the hottest music on our two dance floors at Pride 2003 Dance in the Polish Hall, explore the myriad of information and merchandise that will be available at the ERBA Business Fair, or simply relax and enjoy the live entertainment at the family friendly after parade party. Pride Week is a huge annual event. It takes hundreds of volunteers to make it happen and the Executive of the Edmonton Pride Week Society want to thank those whose work was vital in the planning and implementation of

the Pride celebrations this year and the volunteers whose dedicated and creative energy make the Capital Region's Pride Festival possible.

Our multiple advertisers and sponsors are instrumental in bringing the Edmonton Lesbian, Gay, Bisexual, Transgendered community our Pride Week Events. Some of our sponsors, not all, are listed at the bottom of this page. Please thank them when you get the chance, and utilize their services and products. They help make Edmonton's Pride Festival possible.

Edmonton businesses and organizations are also actively involved in the Pride Week Festival and will host a number of events beginning Friday June 13 and on through the week winding up with the Pride Dance on Saturday June 21 at the Polish Hall. The dance will feature two floors of music and will be kicked off with the annual Pride Awards at 9 PM honouring long time service and significant contributions to Edmonton's GLBT community by individuals and organizations. Other events include the "Strange Fruit" Art Exhibit all week at The Roost, Pride Video's Annual Pride Week Sale, Black Solstice & Mr. Edmonton Leather Events presented by Northern Chaps, ISCWR Flame Within Show, Lambda Christian Community Church and Garneau United Church's weekend of events featuring Marsha Stevens, the Womospace Flaming Ice Pride Dance with EVM & GLCCE, GLCCE's Rainbow Community Health Forum 2,

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OFF YOUR RSVP VACATION PACKAGE

WE ARE GIVING YOU

Sexual Pursuit: Not A Trivial Game - The Roost presented by GMOC, Planned Parenthood, HIV Edmonton & Capital Health, Hate Crimes/Police/GLBT Community Forum, Jazz City featuring Rhonda Withnell, ISCWR Gay Edmonton Pageant, the EVM Concert as well as many fun filled events every night at the Roost, Buddy's, Prism, Boots and Down Under. On Sunday June 22, there are several "After Pride" events as well as Diversity Conferences of Alberta Society's Service of Celebration in the morning and a Pride Service of Worship at Lambda Christian Community Church in the evening.

Edmonton Pride Week Society is committed to promoting alliances and community building with local LGBT service organizations such as Youth Understanding Youth (a local social/support group for LGBT youth), who this year are working alongside the Society to make the Pride Dance youth friendly.

EPWS is also committed to distributing the excess profits from Pride Week to Edmonton's GLBT community groups and service providers. This year is no exception. Profits above and beyond start up costs for next year will be returned to the community through ticket sales and volunteer hours pledged.

And Pride doesn't stop on June 22, 2003. EPWS is already preparing for the coming months of event planning, fundraisers and the co-ordination of Pride 2004. Watch for more information in August and September. So you can see, we're more than just a parade and a party. We are a celebration of who we are, all year long. Pride Edmonton 2003 is our moment to come together to celebrate our unique history and heritage. The Edmonton Pride Week Society and the GLBT community feel a special affinity to any Albertan who does not share all the rights and privileges enjoyed by most citizens of our province. It has been 5 years since the Supreme Court ruled that sexual orientation is protected under the equality clause (d.15) of the Charter of Rights and Freedoms and that Alberta's continued exclusion of gays from its Individual Rights Protection Act (IRPA)

was unconstitutional. During Pride Week, we will rejoice in the accomplishments of our community. We will lift high our hopes, draw strength for the ongoing struggle and renew our commitment to stand against oppression and inequality to the benefit of all people everywhere. We also will remember those who live on only in our hearts and prayers. As we celebrate and reflect, we must continue to carry "The Flame Within."

So CELEBRATE! Be PROUD of who you are! Showcase the UNITY and DIVERSITY of our community! Let the feeling of PRIDE light the flame within your spirit and overflow into the rest of your life! It is only when the flame is lit and burning bright within each of us that we truly can change the world! Happy Pride 2003 Festival!

Best wishes,

The Edmonton Pride Week Society Executive

Ed Letniak (Male Co-Chair)
Pam Eyre (Female Co-Chair)
Rob Browatzke (Secretary)
Mickey Wilson (Treasurer)
Marla Taylor (Volunteer Co-ordinator)

PRIDE 2003 SPONSORS

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HIV Edmonton
Councillors Michael Phair,
Dave Thiele, Janice Melnychuk
& Jane Batty
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Laurie Blakeman



OFFICE OF THE COUNCILLORS

CITY OF EDMONTON
COUNCILLORS' OFFICE
EDMONTON, ALBERTA T5C 1H2
PHONE: (780) 443-8100
FAX: (780) 443-8101
EMAIL: COUNCILLORS@EDMONTON.CA

CONGRATULATIONS!

Edmonton Pride 2003 - The Flame Within

We are pleased to join you in this year's celebration of gay and lesbian pride.

The many events of Pride Week June 14 - 22, give all of us an opportunity to recognize Edmonton's vibrant gay and lesbian community.

Whether taking part in a parade, attending a forum or attending a dance, as members of Council we wish you well.

Enjoy Pride 2003!

Jane Batty, Ward 4

Karen Leibovici, Ward 1

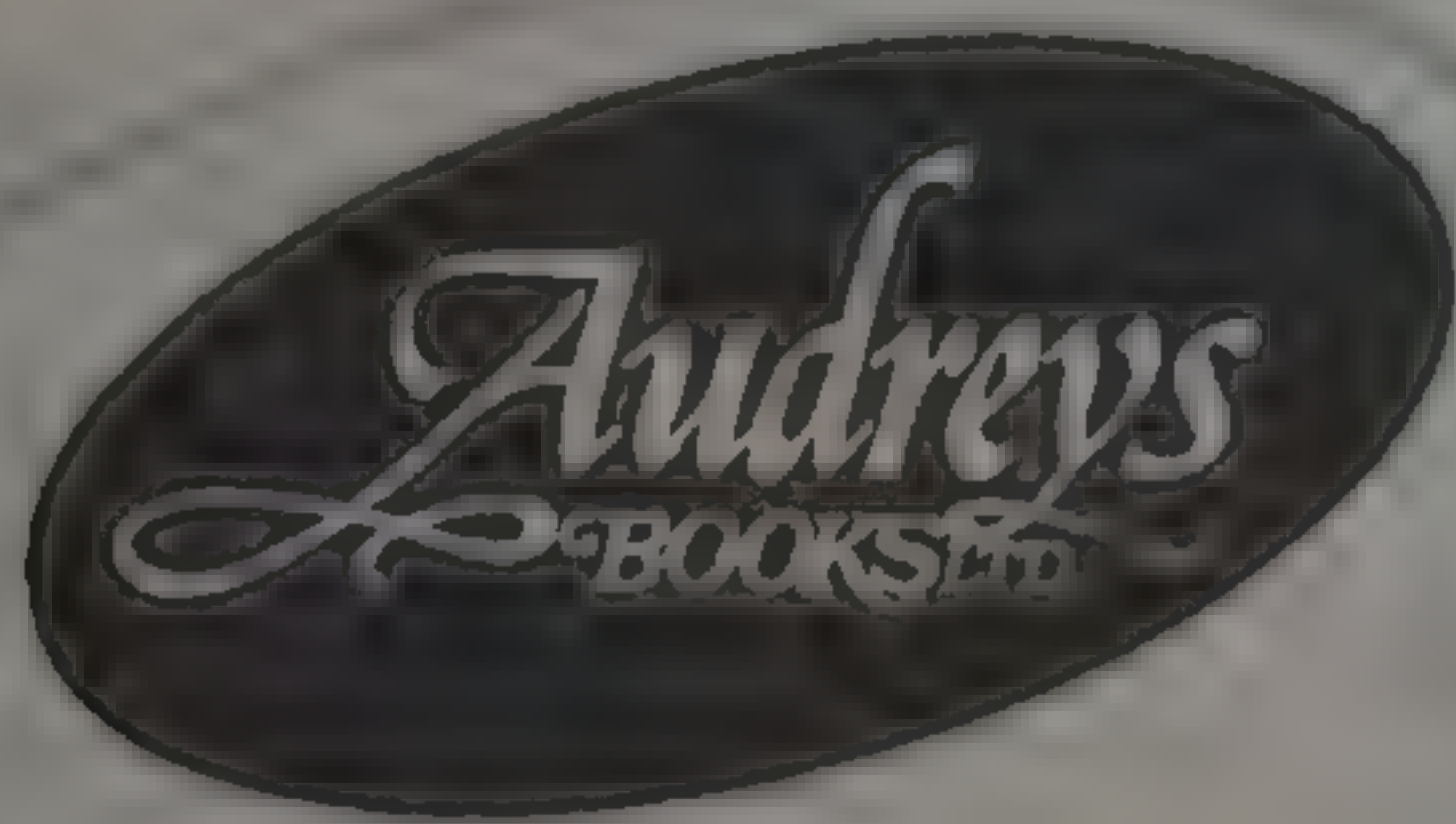
Dave Thiele, Ward 6

Michael Phair, Ward 4

Stephen Mandel, Ward 1

Bryan Anderson, Ward 5

Janice Melnychuk, Ward 3



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Curling With Pride

Flamingo

Wed. bride dance
Saturday, June 14, 2003
9 pm to 2 am
alberta avenue hall
9210 - 118 ave NW
guest dj: Ukiah V.
buffet provided by Aqua Monique Catering

Why the Parade Matters

Beginning in 1965, Washington gay activist Dr. Frank Kameny and New York's Craig Rodwell had organized a July 4th "Annual Reminder" picket at Independence Hall in Philadelphia as a reminder that gay Americans were deprived of fundamental human rights.

But in the fall of 1969, a few months after Stonewall, Rodwell, who by then had opened his Oscar Wilde Memorial Bookstore, proposed that the "Annual Reminder" be changed to a New York "demonstration" commemorating gay resistance to be called Christopher Street Liberation Day.

His idea, he wrote, was to encourage gays and lesbians to "affirm our pride, our life-style and our commitment to each other. Despite political and social differences we may have, we

are united on this common ground." He also suggested that gay organizations around the country hold similar demonstrations on the same day: "We propose a nationwide show of support." The idea spread rapidly. That first year, 1970, both Chicago and Los Angeles held similar marches. San Francisco held a "gay-in" in Golden Gate Park and finally started holding a parade in 1972.

Now virtually every large city and many small ones hold gay pride parades as gays in smaller and smaller cities take the initiative to become publicly visible in their hometowns.

Some in the GLBT community criticize the parades, or affect to be "beyond all that." Maybe so, but it is important to keep in mind what the parades accomplish.

The parades are an opportunity to gain visibility and publicity for GLBT people even when there is no specific grievance and political goal at stake. They are pro-active rather than reactive, gay affirming, not gay-defensive.

The parades get the attention of politicians and the mass media (newspapers, television). Neither group would believe there is such a significant and diverse if not for the parades. That forces them to take us more seriously when we do have an issue.

The Stonewall riot itself got six short paragraphs deep inside The New York Times but the first gay pride parade made the front page. Out of the closets and into the headlines. The parades show the general public the fundamental normality of most GLBT people. In spite of what the media chooses to portray, most of the people in the parade look pretty much like their friends and neighbours.

GLBT people sometimes fear that men in leather jock straps, drag queens or go-go boys in bikinis harm "our" image. But except for religious zealots who dislike us anyway, spectators are probably more impressed with the glitzy glamour and that the men are healthy, good looking and in such good shape.

The parades give a wide variety of gay groups an annual chance to publicize themselves and encourage their members to be more open by participating in the parade. And the sheer variety of non-sexual gay interest groups has to impress anyone watching: from churches to softball leagues, from high school students to parents and friends, from families with children to political groups.

The parade is important. The decision to have a march was the key element in producing the rapid proliferation of gay visibility and activism that followed. Remember that the next time someone criticizes the parade. No gay person must ever feel alone again.

Boots the blue room private club
Pride Week

FRI, JUNE 13 Boots Kick-off to Pride \$2.00 Hi-balls 8-11PM Free Pool	WED, JUNE 18 Pride Wingo Bingo 25 cent Wings Small Jugs \$4.75 at 8PM
SAT, JUNE 14 Pride Pool Tournament 25 Cent Wings Hi-balls start at \$1.00 at 8PM Male Stripper at 11PM Pride with ECUM	THU, JUNE 19 Pride Dance Pro-Party \$7.50 Large Jugs all day Pride Music Sports
SUN, JUNE 15 Mr. Edmonton Leather Survivor a Brunch 11AM - 1PM After-Parade Party Happy Hour Prices all day Pride with Bottoms Up	FRI, JUNE 20 The Edmonton Gay Pageant \$2.00 Hi-balls 8PM - 11PM
MON, JUNE 16 Queer as Folk Shows at 8PM and 11PM \$2.00 Hi-balls during each show	SAT, JUNE 21 Pride Dance Pro-Party Pride Pool Tournament 25 Cent Wings Hi-balls start at \$1.00 at 8PM Male Stripper at 11PM
TUE, JUNE 17 Pride Mid-Week Event Party Pride with Bottoms Up	SUN, JUNE 22 Post Pride Party - The Good, The Bad and The Outrageous Happy Hour Prices all day

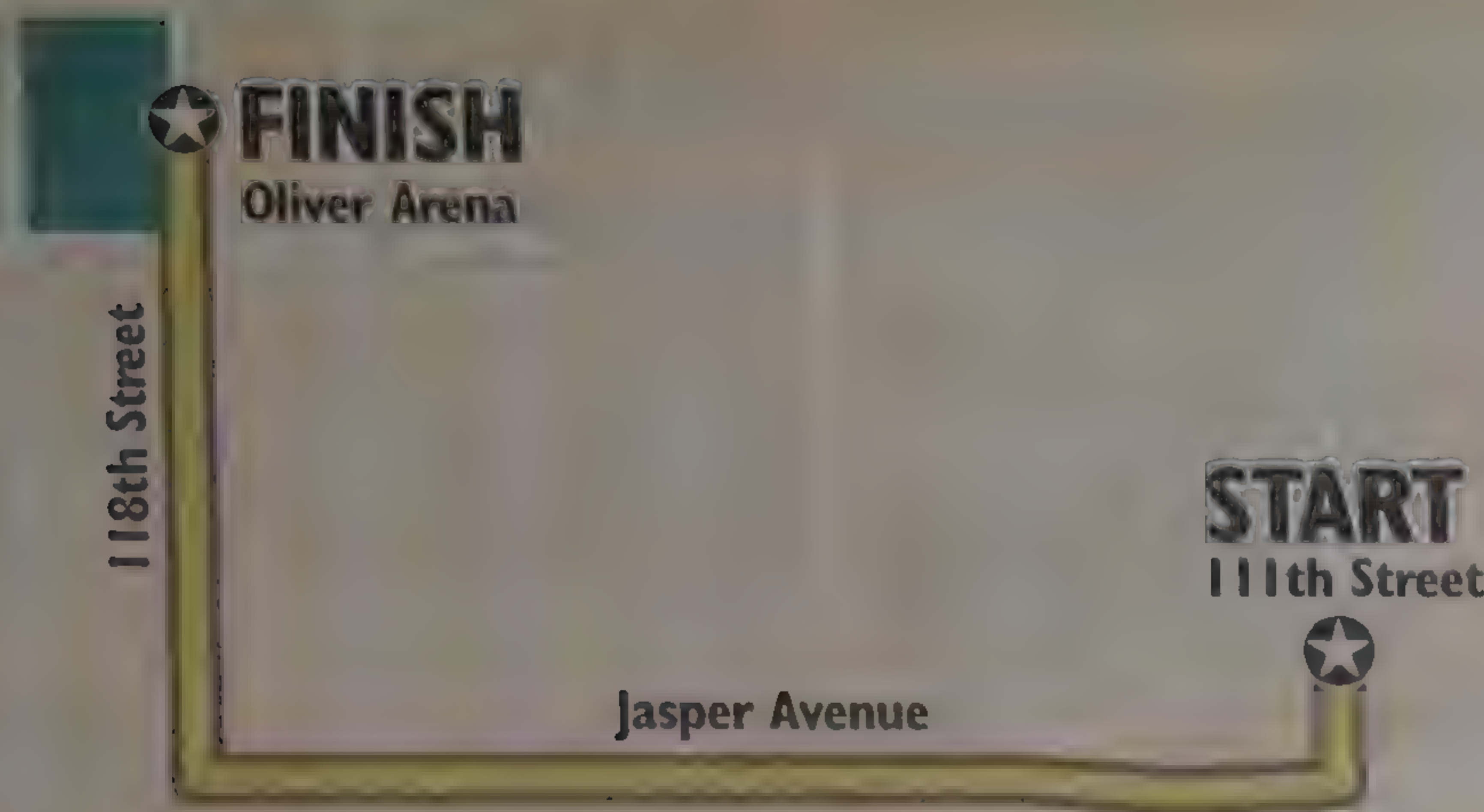
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PRIDE PARADE ROUTE



• PRIDE WEEK EVENTS •

Friday June 13

1. **Northern Chaps** presents Black Solstice & Mr. Edmonton Leather: Meet-the-Meat - **The Roost** - 9 pm
2. ISCWR Flame Within Show - **The Roost**
3. A Unique Lesbian Life Benefit Dinner @ 10249 - 107 St. 7 - 9 PM featuring **Marsha Stevens** Tickets \$30
4. Free Pool - **Woodys** - 11725 Jasper Ave
5. Pride Patio BBQ - **The Roost**
6. **Boots** Kick-off Party, \$2 Hiballs 8 - 11

Saturday June 14

1. **Northern Chaps** presents Black Solstice & the Mr. Edmonton Leather Contest: Hellenic Hall - doors open 8 pm, contest at 9 pm
2. Black Solstice & Mr. Edmonton Leather: After Party - **Buddy's**, midnight - 11725 Jasper Ave
3. **Marsha Stevens** Concert "A Proud Faith" at Knox Met United 8307 - 109 St. 7 PM. The concert is free (a love offering will be collected) Pride Dance
4. **Womonspace** Flaming Ice Pride Dance 9pm-2am Alberta Avenue Hall
5. **Down Under** Welcomes Black Solstice for an After-After Party 25% off with Black Solstice Tickets
6. Rainbow Community Health Forum 2 Sponsored by GLCCE, HIV Edmonton and The Edmonton Public Library. (Free Attendance), 10:00am to 4:00 pm. Edmonton Public Library - Stanley A. Milner Library - 7 Sir Winston Churchill Square, Edmonton. In meeting room #7 located on the 6th floor. In the spirit of Pride Week, this forum will provide an upbeat venue to learn, discuss & contribute to health related issues within Edmonton's diverse Lesbian, Gay, Bisexual, Transgendered and Two-spirited communities. For more information or to register please call Erin at GLCCE (488-3234) or Jason at HIV Edmonton (488-5742).
7. **Pride Party**: Get in free with Black Solstice or Womonspace tickets - **The Roost** 10345 104 St.
8. **Boots** Pool Tournament, Hiball Specials, Stripper @ 11 10242 106 St.

Sunday June 15

1. Morning Worship @ Garneau United Church 11148 - 84 Ave 10:30 AM with special guest **Marsha Stevens**
2. Evening Worship @ **Lambda Christian Community Church** 11148 - 84 Ave 7 PM with special guest **Marsha Stevens**
3. **Northern Chaps** presents Black Solstice & Mr. Edmonton Leather: Survivor's Brunch - The Garage Burger Bar - 11 am - 1 pm 10244 106 St.
4. **PRIDE PARADE** - 2 PM
5. Beer Gardens, Business Fair, and Entertainment Stage - Oliver Arena 3 PM - 9 PM
6. Betty Ford Pride Kickoff Show - **The Roost**, Midnite 10345 104 St.
7. **Boots** Pride with Bottoms Up, Happy Hour All Day 10242 106 St.
8. Pride Young Adult Night - 20% discount for people 25 and under - Down Under 12224 Jasper Ave

Monday June 16

1. Pride With Friends Karaoke - **The Roost**, 10345 104 St.
2. Pride Karaoke with Martinis and Margaritas - **Woodys** 11725 Jasper Ave
3. **Boots** Queer As Folk X 2, \$2 Hiballs During Shows 10242 106 St.
4. Pride Military Monday - 20% off with Military or Student ID - Down Under 12224 Jasper Ave (25% for OUTreach members)

Tuesday June 17

1. Pride Karaoke and Hiballs - Prism 10249 107 St.
2. **Boots** Mid Week Party, \$2.75 Domestic Beer 10242 106 St.
3. **The Roost**, Molson Canadian Date Nite Featuring Sexual Trivia Family Feud 10345 104 St.
4. Pride Discount Night - Discounts up to 50% off - Down Under 12224 Jasper Ave

Wednesday June 18

1. **ISCWR** Pride Wingo Bingo - Boots 8:00 PM 10242 106 St.
2. Hate Crimes/Police/GLBT Community - Heritage Room, 1st Floor City Hall, 7:30 - 9:00
3. Pride Wings 15 cents and Hypnotist - Prism 10249 107 St.
4. Pride Amateur Strip - **The Roost** 10345 104 St.
5. **Boots** Pride with EOS, 25 cent wings 10242 106 St.
6. Pride Buddy Night - 2 for 1 check-ins - Down Under 12224 Jasper Ave

Thursday June 19

1. Pride Music Sports - Boots, 9 PM 10242 106 St.
2. Jazz City featuring Rhonda Withnell - 9 PM & Sticky's Pride Charity Show (U of A Pediatric AIDS Unit) - **The Roost** - 10345 104 St.
3. Open Mike Night - Prism 10249-107 St.
4. Pride Leather Night - 20% off sling rooms - Down Under 12224 Jasper Ave (25% for Northern Chaps members)

Friday June 20

1. **ISCWR** Gay Edmonton Pageant - Boots 9 PM 10242-106 St.
2. Euroblitz Upstairs at the Roost & Pride Patio BBQ - **The Roost** 10345-104 St.
3. **Boots** \$2.00 Hiballs 8 - 11 pm 10242-106 St.

Saturday June 21

1. **EVM** Concert - Provincial Museum
2. **Pride Dance** - Polish Hall 10960-104 St. 8 pm - 2 am
3. **Pride Awards** - during the Pride Dance, 9 pm
4. Post Dance Party (free entry with dance ticket) - **The Roost** 10345 104 St.
5. **Boots** Pre-Dance Party, Pool Tournament, Stripper @ 11 10242 106 St.

Sunday June 22

1. Betty Ford Pride Week Recovery Show - **The Roost**, Midnite 10345 104 St.
2. Diversity Conferences of Alberta Society: service of celebration, Carry The Flame, 10:30am at the Unitarian Church of Edmonton.
3. **Boots** Post Pride Party, Happy Hour Prices All Day 10242 106 St.

June 13 - 22

1. Art Exhibit "Strange Fruit" **The Roost** - nightly 8 PM - 1 AM
2. **Pride Video** Annual Pride Week Sale - June 13-22. Discounts on Pride merchandise, toys, lubricants, etc. | Check us out at www.pride-video.com



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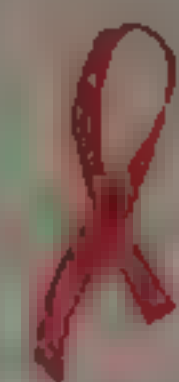
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The Meaning of

The rainbow flag has become the easily-recognized colours of pride for the gay community. The multicultural symbolism of the rainbow is nothing new — Jesse Jackson's Rainbow Coalition also embraces the rainbow as a symbol of that political movement. The rainbow also plays a part in many myths and stories related to gender and sexuality issues in Greek, Native American, African, and other cultures.

Use of the rainbow flag by the gay community began in 1978 when it first appeared in the San Francisco Gay and Lesbian Freedom Day Parade. Borrowing symbolism from the hippie movement and black civil rights groups, San Francisco artist Gilbert Baker designed



the rainbow flag in response to a need for a symbol that could be used year after year. Baker and thirty volunteers hand-stitched and hand-dyed two huge prototype flags for the parade. The flags had eight stripes, each colour representing a component of the community: hot pink for sex, red for life, orange for healing, yellow for sun, green for nature, turquoise for art, indigo for harmony, and violet for spirit.

The next year Baker approached San Francisco Paramount Flag Company to mass-produce rainbow flags for the 1979 parade. Due to production constraints — such as the fact that hot pink was not a commercially-available colour — pink and turquoise were removed from the design, and royal blue replaced indigo. This six-colour version spread from San Francisco to other cities, and soon became the widely-known symbol of gay pride and diversity it is today. It is even officially recog-

nized by the International Congress of Flag Makers. In 1994, a huge 30-foot-wide by one-mile-long rainbow flag was carried by 10,000 people in New York's Stonewall 25 Parade.

The rainbow flag has inspired a wide variety of related symbols, such as freedom rings and other accessories. There are plenty of variations of the flag, including versions with the Canadian flag or Maple Leaf and versions with superimposed lambdas, pink triangles, or other symbols.

The pink triangle is easily one of the more popular and widely recognized symbols for the gay community. The pink triangle is rooted in World War II times, and reminds us of the tragedies of



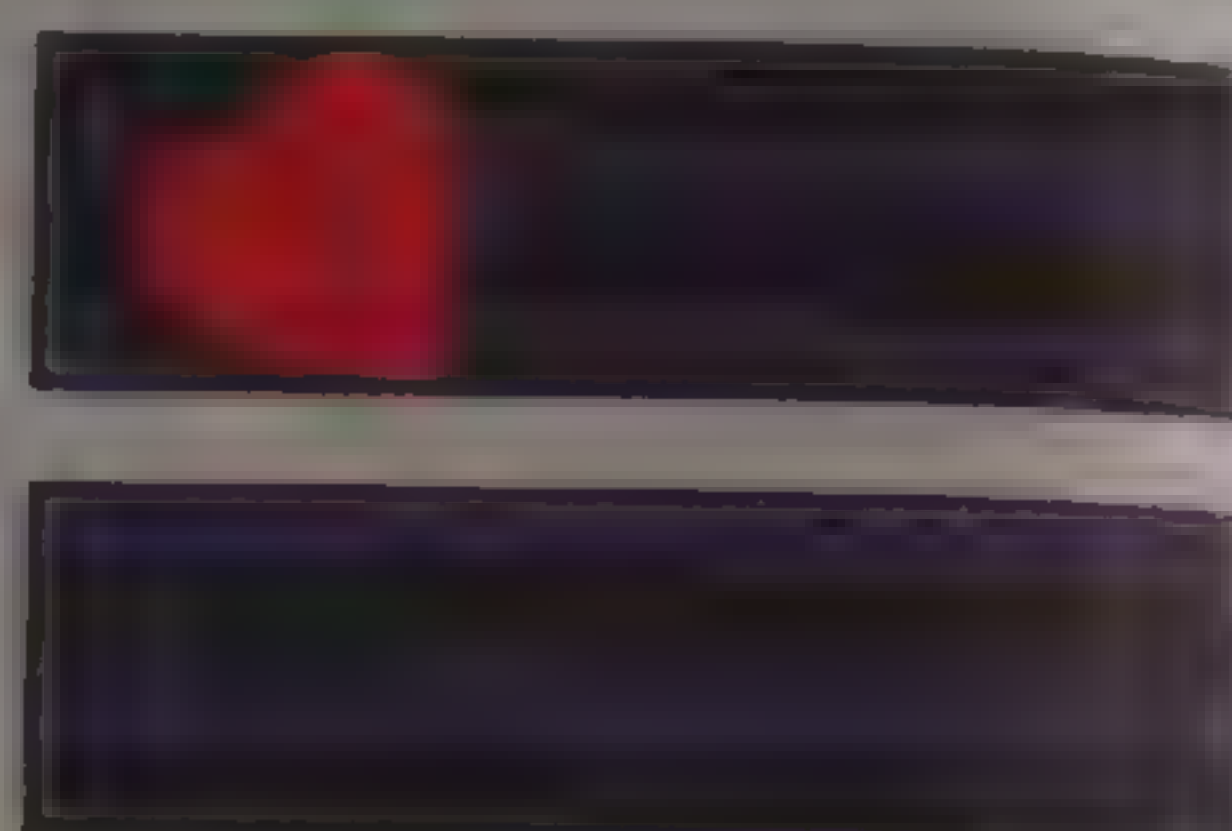
that era. Although homosexuals were only one of the many groups targeted for extermination by the Nazi regime, it is unfortunately the group that history often excludes. The pink triangle challenges that notion, and defies anyone to deny history.

The history of the pink triangle begins before WWII, during Adolf Hitler's rise to power. Paragraph 175, a clause in German law prohibiting homosexual relations, was revised by Hitler in 1935 to include kissing, embracing, and gay fantasies as well as sexual acts. Convicted offenders — an estimated 25,000 just from 1937 to 1939 — were sent to prison and then later to concentration camps. Their sentence was to be sterilized, and this was most often accomplished by castration. In 1942 Hitler's punishment for homosexuality was extended to death.

In the 1970s, gay liberation groups resurrected the pink triangle as a popular

symbol for the gay rights movement. Not only is the symbol easily recognized, but it draws attention to oppression and persecution — then and now. In the 1980s ACT-UP (AIDS Coalition To Unleash Power) began using the pink triangle for their cause. They inverted the symbol, making it point up, to signify an active fight back rather than a passive resignation to fate. Today, for many the pink triangle represents pride, solidarity, and promise to never allow another Holocaust to happen again.

Like the pink triangle, the black triangle is also rooted in Nazi Germany. Although lesbians were not included in the Paragraph 175 prohibition of homosexuality, there is evidence to indicate



that the black triangle was used to designate prisoners with anti-social behaviour. Considering that the Nazi idea of womanhood focused on children, kitchen, and church, black triangle prisoners may have included lesbians, prostitutes, women who refused to bear children, and women with other "anti-social" traits. As the pink triangle is historically a male symbol, the black triangle has similarly been reclaimed by lesbians and feminists as a symbol of pride and solidarity.

The Leather Pride Flag is a symbol for the leather community, which encompasses those who are into leather, Levi's, sado-masochism, bondage and domination, uniform, cowboys, rubber, and other fetishes. The flag was created by artist Tony DeBlase and first displayed on May 28, 1989, at the Mr. Leather contest in Chicago. Although the flag is often common in the gay community, it is not a "gay-only" symbol.

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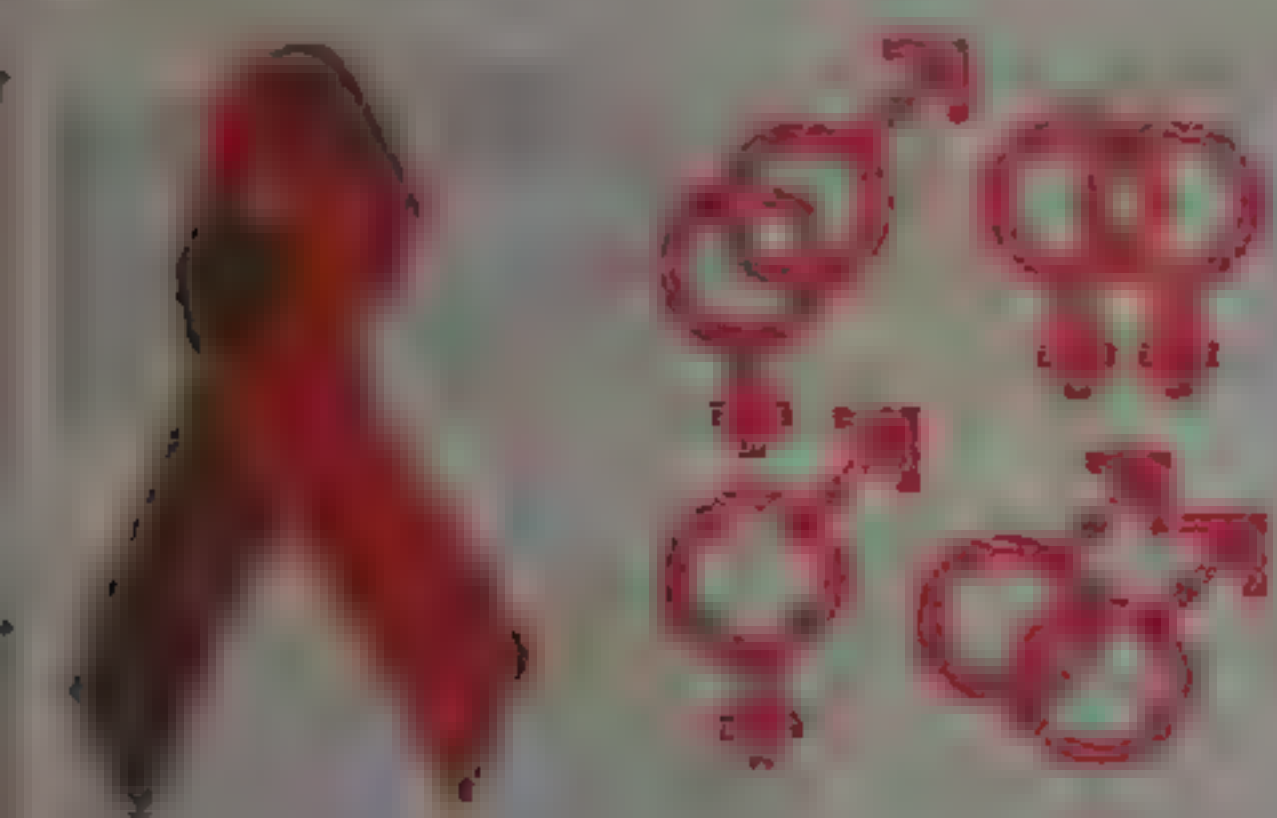
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Pride Symbols

The **Bear Pride Flag** is a symbol used by some "bears," gay men marked by an abundance of hair on their face, chest, and body. Bears also tend to be older, and perhaps larger or chubby. There does not seem to be one single symbol that represents bears in general. Rather, there are many symbols that have been adopted by local clubs, bars, and other bear groups.

The **AIDS Awareness Ribbon**, or **red ribbon**, is commonly seen adorning jacket lapels and other articles of clothing as a symbol of solidarity and a commitment to the fight against AIDS.

The **Ribbon Project** was conceived in 1991 by Visual AIDS, a New York-based charity group of art professionals that aims to recognize and honor friends and

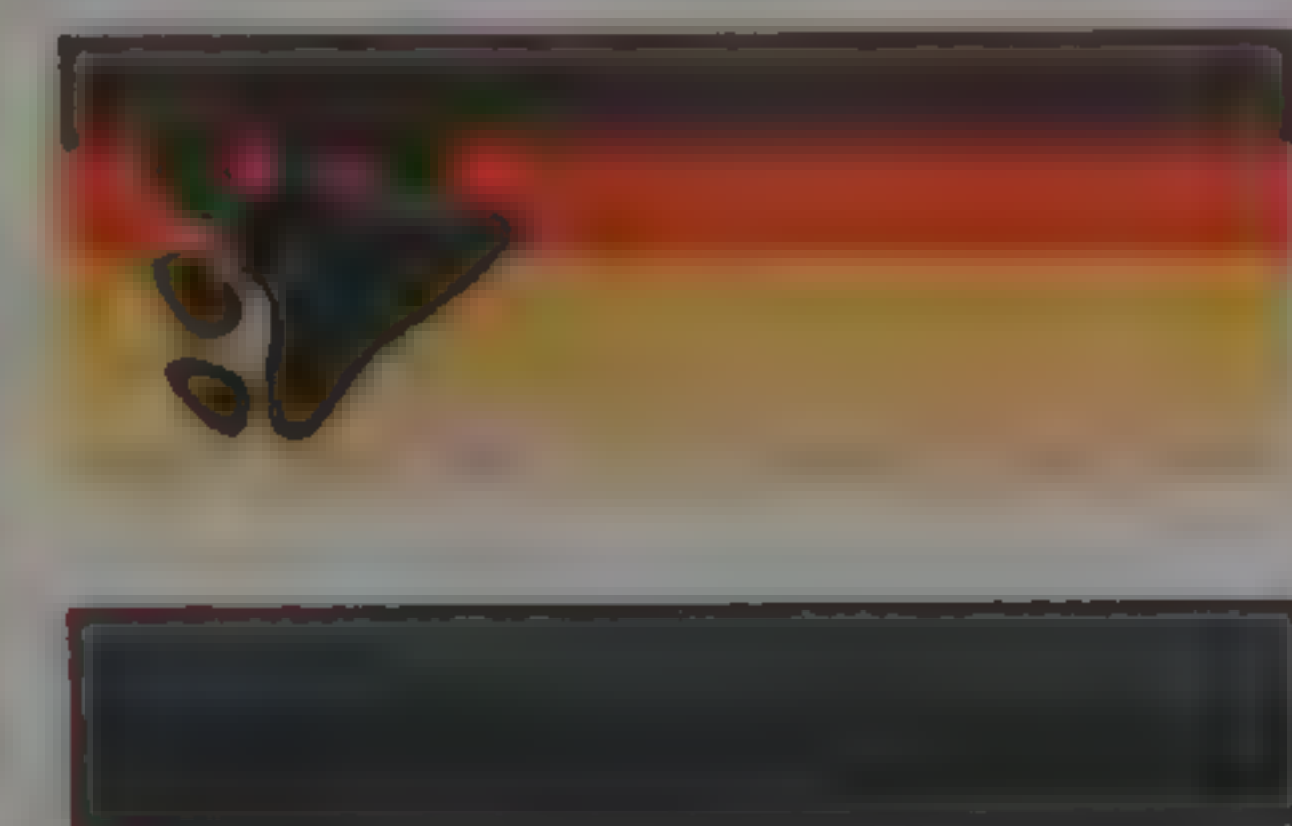


colleagues who have died or are dying of AIDS. Visual AIDS encourages arts organizations, museums, commercial galleries, and AIDS support groups to commemorate those lost to AIDS, to create greater awareness of AIDS/HIV transmission, to publicize the needs of Persons With AIDS, and to call for greater funding of services and research. Inspired by the yellow ribbons honoring American soldiers of the Persian Gulf War, the color red was chosen for its "connection to blood and the idea of of passion — not only anger, but love, like a valentine," as stated by Frank Moore of Visual AIDS.

Gender Symbols are common astrological signs handed down from ancient Roman times. The pointed Mars symbol represents the male and the Venus symbol with the cross represents the female. Double interlocking male symbols have been used by gay men since the 1970s. Double interlocking female sym-

bols have often been used to denote lesbianism, but some feminists have instead used the double female symbols to represent the sisterhood of women. These same feminists would use three interlocking female symbols to denote lesbianism. Also, some lesbian feminists of the 1970s used three interlocking female symbols to represent their rejection of male standards of monogamy.

Also in the 1970s, gay liberation movements used the male and female symbols superimposed to represent the common goals of lesbians and gay men. These days, the superimposed symbols might also denote a heterosexual aware of the differences and diversity between men and women. A transgendered person



might superimpose the male and female symbols in such a way that the arrow and cross join on the same single ring.

The astrological sign of **Mercury** is traditionally the symbol of transgendered peoples. In Greek mythology, Hermes (the Greek version of the Roman god Mercury) and Aphrodite (the goddess of love) had a child named Hermaphroditus. That child

possessed both male and female sexual organs, hence the term *hermaphrodite*. Also, rituals associated with the worship of Aphrodite are believed to have been highly sexual, involving castration, transvestism, and homosexual relations.

In the symbol itself, the crescent moon at the top is supposed to represent the masculine, and the cross at the bottom represents the feminine. The ring represents the individual, with the male and the female balanced at either side.

Inspired by the gender symbols, the **Transgender Symbol** is another icon for transgendered peoples. This symbol combines the lavender color and the pink triangle shape with a ring denoting various genders all fused into one



The **Bi Pride Flag** was introduced in late 1998 by Michael Page. While the popular rainbow flag and pink triangle symbols are generally considered to represent gays and lesbians, the Bi Pride Flag was designed specifically with Bi people in mind. The three-color flag (pink, blue, and purple) symbolizes attraction to the same sex, the opposite sex, and both sexes.

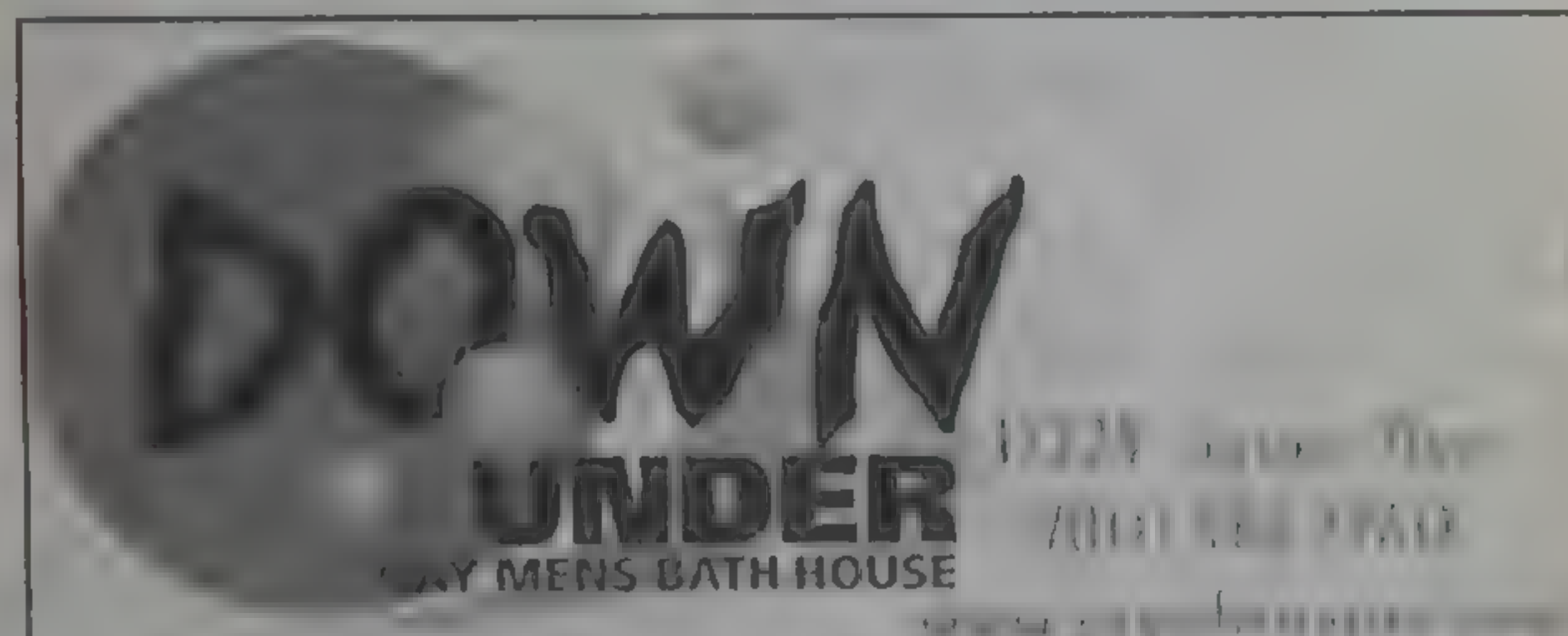


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classical notes

BY ALLISON KYDD

Moonlighting sonatas

Some classical musicians are happy to hold down just one job, especially if it's with the Edmonton Symphony Orchestra—the only full-time employment in town, they say. However, most try to do more than perform for a single group. Besides being instrumentalists or vocalists, they are chamber players, teachers, accompanists, conductors, choristers, coaches and adjudicators and quite frank

about their need to have several strings to their bows.

After a while, being diversified becomes a way of life. Take percussionist John McCormick, for instance. He started playing drums as a teenager, dreaming of becoming another Ringo Starr. Since then, he hasn't been a full-time performer, but you'll often see him in black tie, holding the cymbals close to his chest just before he gives the searing climax to "really big shows" by the Edmonton Symphony or Edmonton Opera. You'll also see him with the Alberta College Percussion Ensemble, which he directs, and with ad hoc groups of every description—because that's what being a freelance musician is all about. Indeed, McCormick is irked by suggestions that Edmonton has little culture to offer. "I wish they'd come to me any night of the week," he says. "Maybe they could take my place at the four or five events I'm not able to attend."

Many classical musicians are affiliated with educational institutions; others have private studios and many do both. McCormick teaches percussion and runs workshops year-round at the Alberta College Conservatory of Music. If you're lucky you might find him in his basement studio at the college, and he might even give you a tour of the wonderful array of world instruments of every description he's collected.

Freelancers have to be prepared to make their own work, and they're always on the lookout for opportunities to work with other musicians. That's how it is with clarinetist Don Ross, who also teaches at the Alberta College conservatory, and his eclectic, ever-changing group the St. Crispin's Chamber Ensemble. The ensemble is known both for "enthusiastic, heartfelt renditions of traditional repertoire" and for exploring new sounds and arrangements, such as Ross's newest signature piece, *Hymn to the Sun*, dated A.D. 130 and written in

Pythagorean notation. Ross doesn't see a conflict between different styles and genres of music. It should all be fun, he says, adding he would "hate to see a new music ghetto" in which adventurous new works are "only played in dark rooms for glum and intense people." Ross recently collaborated with two Calgary musicians, cellist Olena Kilchyk and pianist John Robertson, in a concert with the evocative title *Highway 2 Heaven*. They used Red Deer College as a rehearsal center and played shows in both Calgary and Edmonton.

Networking is another part of the survival kit for the successful freelance musician. So is adaptability. Amity Mitchell (flutist in Trio Monde, a group that's at home in both auditoriums and private homes) feels it's "important to be flexible and... prepared to play anything that comes your way." The other members of the trio, soprano Judith Richardson and pianist Tammy-Jo Mortensen, both praise Mitchell's ability to do her own arrangements. Otherwise, there's not a lot of repertoire for voice, flute and piano, says Richardson.

Richardson says the freelance life isn't always stable, since it's difficult to predict and one has to be "very good at sniffing out jobs." At the same time it does suit family life; she found that when she was living in South Africa and England, it was actually easier to get gigs. "Being a foreigner," she says, made her "a little bit glamorous, and in England there were all these castles,

abbeys and stately homes where [she] could offer them something different

Trio Monde performs classical, operatic, music hall, jazz and art music, and their Christmas, Celtic and Victorian Tea productions have all been quite successful. Richardson also presented Lucy Maud's Parlour with soprano Phyllis Knox and pianist Donna Noton last September and is working on a plan to combine music and readings from Jane Austen. There seems to be an audience for such period productions, especially if tea and scones come after.

Of course, nothing develops overnight, and Mitchell sometimes feels flute players are "a dime a dozen and [she's] low down on the food chain." Fortunately, she has other opportunities—she joined the military a few years ago and played with the Band of the Ceremonial Guards in Ottawa. "They're the ones that look like oversized nutcrackers," she quips. She's still in the reserves, in fact, with a full-time desk job and plays military functions with the Loyal Edmonton Regiment Band. Mitchell is also learning the Alexander Technique—"It's important to learn as many styles as possible," she says—and she's recently been accepted for further study at Georgia State University.

Then there's the multifaceted Bill Damur, who gave the pre-symphony talk for the season finale of the ESO's Master's Series at the end of May. But Damur is so diversified, he deserves a whole other article. ☐



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I'm gonna get you, *soukous*

Mike Weterings's African-based sound raises cash for Doctors Without Borders

By JERED STUFFCO

The ability to think altruistically isn't something rock musicians are particularly known for. Aside from overly dramatic statements like waving a white flag onstage (see Bono) or the odd patronizing attempt at educating an otherwise oblivious audience on the benefits of fair trade (see Coldplay, et al.), rockers are usually more concerned with what shade of pink their cover-up is than the state of world affairs. (Okay, so maybe Bob Geldof has done some good shit in the humanitarian field, but homeboy hasn't put out a decent record since his days with the Boomtown Rats.)

Vancouver-based singer/songwriter Mike Weterings is an exception. In fact, he'll be using his upcoming Edmonton appearance at the Sidetrack Café as a fundraiser for Médecins Sans Frontières (Doctors Without Borders), the non-profit organization that provides healthcare to regions where it

wouldn't otherwise be available. "Trevor [Pomeroy, the Sidetrack's entertainment buyer] and I both have medical backgrounds," Weterings explains over the phone from his Vancouver home. "Trevor was actually a medic in the Canadian Armed Forces and I did a masters in healthcare administration, so the idea for the event was a natural one."

In countries where health infrastructures are inadequate—or, in many cases, nonexistent—MSF co-operates with regional governments and municipal authorities to administer healthcare to the local population. MSF's regular operations include vacci-

Africa, where AIDS has reached pandemic proportions and basic necessities like clean water are painfully absent. "I think that MSF is a great example of an organization that is dealing with the [AIDS] crisis on many levels," says Weterings. "Clinics, education, delivering drugs and supplying healthcare professionals. This is part of the reason why I hope that we can offer some great support at the fundraiser. When I think about it, I'm pretty certain that if I were not a musician, it's very likely that I would be using my experience in healthcare administration to work directly for an organization like MSF."

PREVIEW ROCK

nation programs, water and sanitation initiatives and construction work to rebuild hospitals and dispensaries. Even in remote locales and slum areas, MSF trains local personnel—all with the purpose of raising health standards to suitable levels.

So it's a good cause, then? You could say that.

Besides delivering medical care to poor nations, MSF's mandate also includes raising awareness in the Western world about the dismal state of affairs in regions like sub-Saharan

WETERINGS—WHOSE SISTER also works with MSF in the Republic of Congo—spent three years travelling the world and eventually ended up in Africa for a prolonged period. "I hitchhiked from Cairo to South Africa in the late '80s," he says. "I saw 14 countries and really immersed myself in the culture there."

In the process, Weterings familiarized himself not only with the continent's political and social landscape, but with its music as well. He was particularly drawn to the sounds of *soukous*, a style of dance-friendly music popular in Zaire. "Live, our sound goes over really well," says Weterings,



The Mike Weterings Band

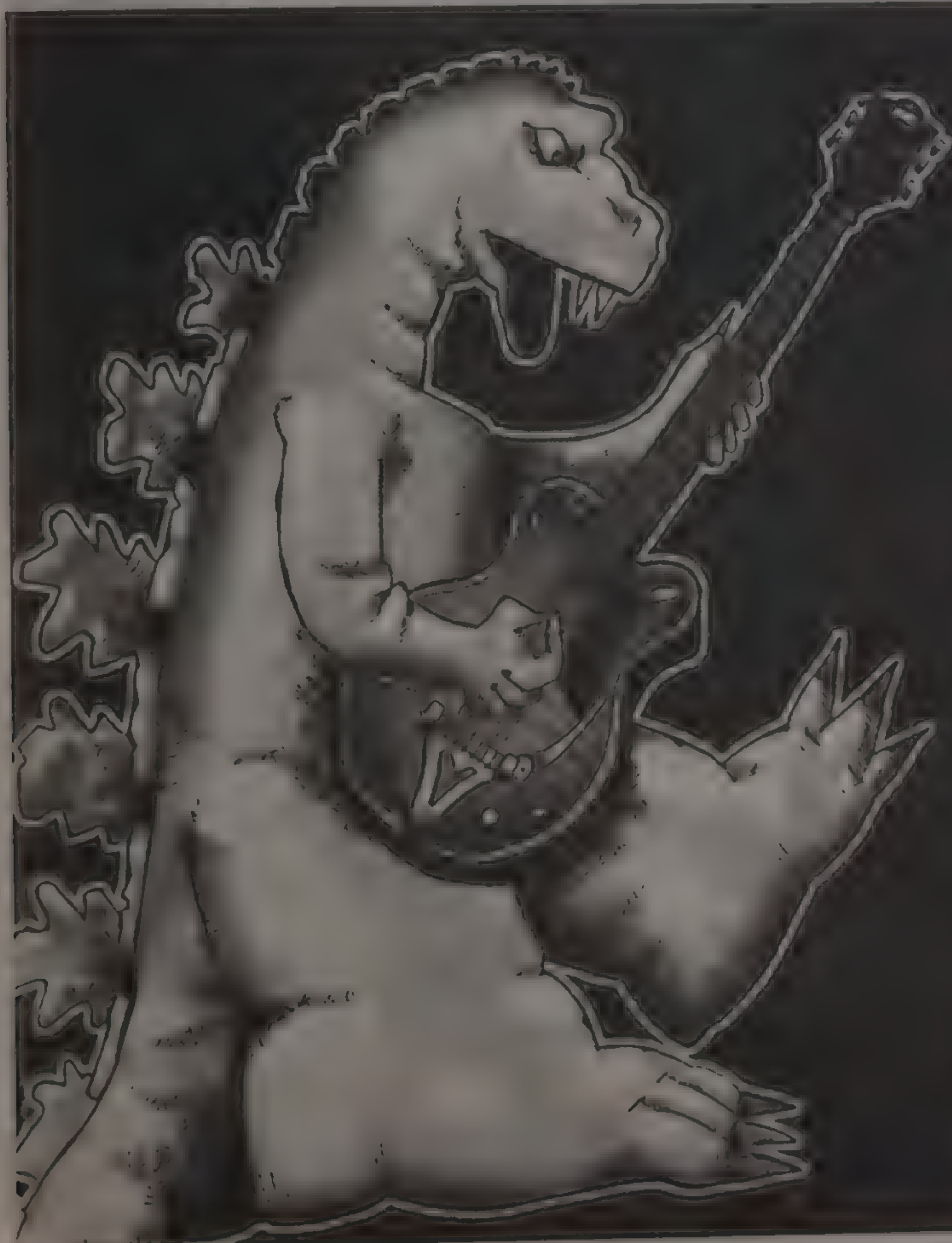
"because in *soukous*, you can go out on these extended jams that really work in front of an audience."

An enthusiastic combination of African influences and the traditional dynamics of rock, Weterings's music has drawn comparisons to Dave Matthews and Peter Dinklage, and has made him a fan fave on the left coast. His band's first album, *Aluminum Sea*, was nominated for two West Coast Music Awards, including a Song of the Year nod for "Someone I Can Lean On."

"*Soukous* makes up about 50 per cent of the band's sound now," Weterings says. "On the road, we can only bring a four-piece set-up—two guitars, bass and a drummer—but at our Vancouver shows, we have an African djembé player and a cellist." Let's just hope he doesn't bring a flag onstage with him too. ☉

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WEEK THREE
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Big Veal Keeps on TUPH!!!

Bassist Nik Kozub adds his meaty talents to international indie heroes Veal

By JERED STUFFCO

It's been a busy year for local indie impresario Nik Kozub. As a man who splits his time between his booked-solid studio and his duties as bassist with indie heroes Veal, Kozub could easily be crowned the Hardest-Working Man in Canadian Showbiz. In fact, by the time he meets up with his Veal bandmates to embark on yet another cross-Canadian jaunt, Kozub will still be feeling the jet lag

from their recent trip to the U.K. "I just got back two days ago, actually," says Kozub, enjoying some rare downtime in the City of Champs. With dates in London last October and another tour scheduled for as early as this August, the band has been spending an increasing amount of time overseas recently—and Kozub is really digging the English audiences. "The English are big

music fans," he says. "They really pay attention and they really get into it. It's hard to explain, but it's a different kind of crowd over there. When you play for them, they seem really interested and they all want to know about the band afterwards." Veal's new record, *The Embattled Hearts*, is out on European indie Bright Star Recordings and the recent dates were an opportunity for the band to grease some label and media palms (or, as Kozub puts it, "get the ball rolling"). "We're an atypical band" he says, "but if anything, I think that's what will attract attention, because we don't fall into the same categories as a lot of the other stuff that's really flying over there right now." The English expedition coincided with some solo dates by Veal frontman/guitar whiz Luke Doucet. So how do Kozub and the band's infamously-named drummer Chang feel about their homeboy's Sammy Hagar-like solo ambitions? "Basically," explains Kozub, "there's been a lot of time in between doing this record and waiting for the shows to be set up, so while I'm producing punk rock records in Edmonton, Luke is playing solo gigs. The other thing is, Luke's solo stuff is a little quieter and more suited to a stand-up bass and a jazz drummer, so it gives him an different outlet for those kind of songs—and he writes a lot of them."

Embattled Hearts, the disc still holds together as the most focused and well-produced (read: Steven Drake) Veal album to date. The album's got rockers like "I Hate Your Lipstick" as well as melodic numbers like "Judy Garland," combining Veal's disparate elements into a cohesive whole better than any of its predecessors. "This one doesn't sound anything like the last one," agrees Kozub. "I know that the other guys in the band feel that *Tilt o' Whirl* [their previous LP] kind of got produced to hell and didn't wind up being the record they wanted it to be. This one is really raw-sounding—we did the recording pretty much live in one room, so it's loud and rockin'." Production tips aside, perhaps the band's re-energized rawk-ness has to do with the addition of Kozub himself, who joined the band sans audition last year. By filling the post, Kozub put an end to a string of hired guns who have held down Veal's bottom end over the years—Veal's gone through bass players like Loverboy's Mike Reno goes through meatball subs. "Even though Veal's had seven bass players, none of them had really been committed," says Kozub. "I think a lot of them were just sort of filling in and didn't really want to go on tour or commit for long periods. So far it's been great, because I can be out on the road with Veal and come home and the studio is still booked solid." ☐

PREVIEW **ROCK**

LUCINDA WILLIAMS



Lucinda Williams has made the record of a lifetime a profoundly chilling, heartbreaking, important record.
~Vanity Fair

"Williams turns pain into poetry in her 'World Without Tears' 4 stars"
~New York Times

the closest Williams has come to that perfect elusive sound that she's always been after.
Rating: A ~ Spin Magazine

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LOST HIGHWAY

JESSE HARRIS & The Ferdinandos



One to watch" ~ Rolling Stone

the No. 1 songwriter in the country"
~The New Yorker

A few Wilco-esque rock numbers among a collection of fragile love songs, it's all a little more alt-country than Norah Jones, but no less accomplished and maybe even more impressive.
~National Post

The Secret Sun

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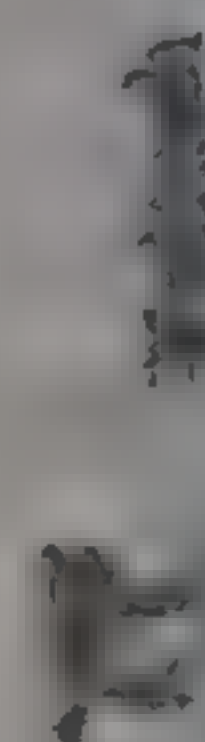
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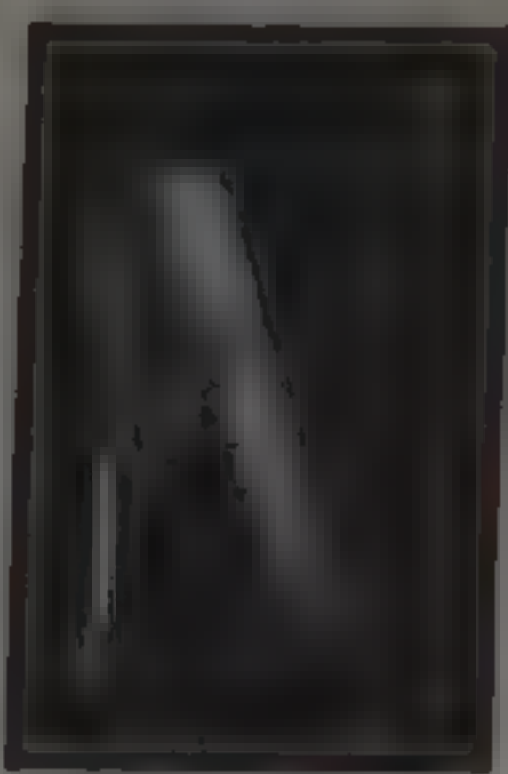
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Friday June 20

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By SEAN AUSTIN-JOYNER

Look for the Union label

Sweatshop Union • Stars • Sat, June 14 Ever since B.C.'s Swollen Members won the Juno award for Best Rap Performance in 2001, the West Coast hip hop scene has been a viable force in Canada's urban community. Having dominated the category every year since, Swollen proved that groups don't have to be from Toronto—or even conform to standard music formats—to be recognized. But what those awards did for the morale of Lotusland's scene represents an even more significant achievement.

"That gave everyone that extra nudge to know that making it is possible," says Metty the Dert Merchant of Vancouver's Sweatshop Union. "People realized it's not just some far-off dream that's never going to be a reality. It gave everyone the opportunity to [show] that we can be successful with the right amount of work and handling our business."

Sweatshop Union, Swollen's label-

mates on Battleaxe Records, hopes some of that luck rubs off on them. With the 2002 release of their debut album, *Local 604*, the Union has finished paying its dues and is prepared to reap some benefits—they've already performed at New Music West and opened for Swollen Members and Treble Charger.

"We want to do this as long as it's making a difference and we believe in it," Metty says on his way to Saskatoon for the first leg of their midwestern tour, which stops in Edmonton on Saturday. "We're not really trying to limit ourselves to underground and we're not totally driven to be some crazy commercial overground group. We're just trying to be a happy medium and make the music that we want to hear, and we think that everyone else wants to hear too."

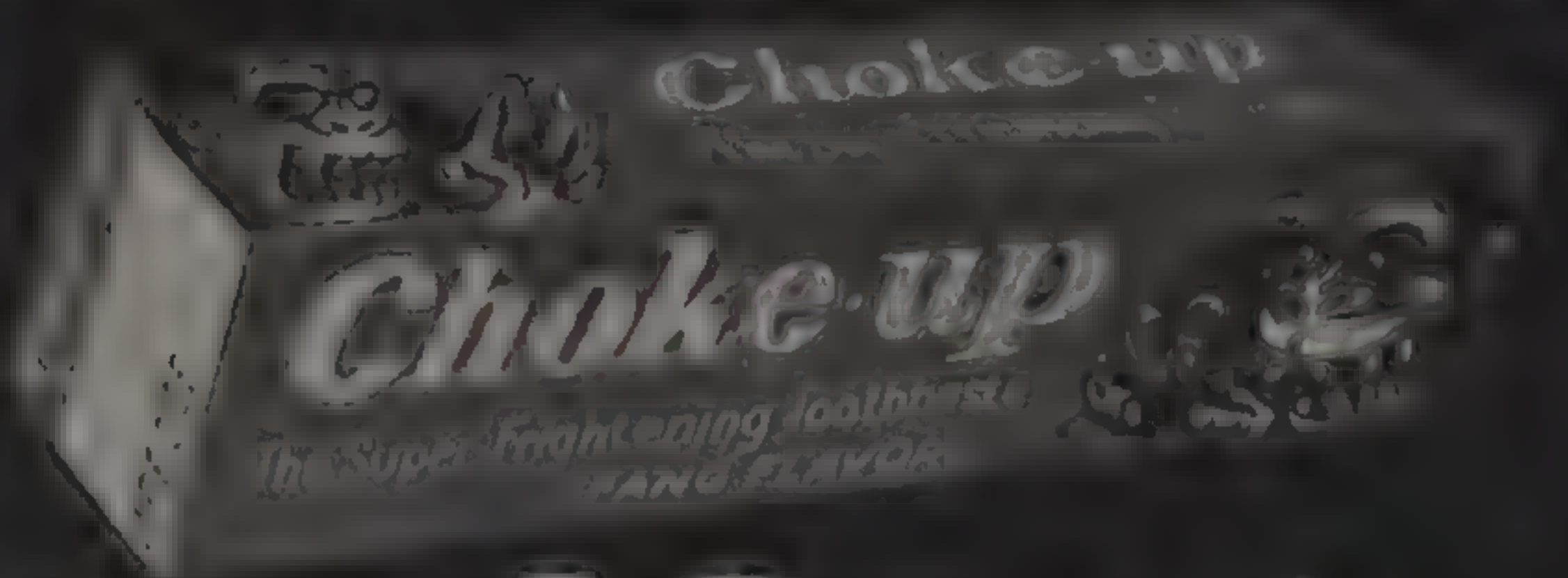
"The Truth We Speak," the first single from *Local 604*, has been nominated for the MuchVIBE Best Rap Video award at the 2003 MMVAs. With competition like Rascalz, K-os, Brassmunk and Swollen themselves, Metty says they're honoured to be nominated, yet doubtful of a victory. "It was our first video," he says, "and I can't say we were totally not green about it. We didn't know what the hell we were doing, so I'd be more than shocked to find out that we actually won that thing."

Still, Metty says a win at the June 22 awards show would definitely give the group an extra boost of confidence. "It's a big deal in some respects, but we're focused on our next step," Metty says. "We're not going to hold it up high and run

around the town with the trophy if we actually won the damn thing, but I can't say there's anything wrong with getting nominated for a video award."

Sweatshop Union's seven-member roster actually consists of four independent groups that coalesced into a single collective unit—Dirty Circus, Metty's division of the group, joined up with Vancouver's Kyprios, Creative Minds and Innocent Bystanders in 2000. With their diverse array of viewpoints and enough variety to make Baskin-Robbins nervous, Metty feels the merger was the right move. "It's been a lot more beneficial for us right now, being in a big group, because there's more support within the group and a lot more opinions," he says. "Also, no shit leaves the gate. There are a lot of people who have to approve of anything before it gets out."

With a large portion of Sweatshop's production handled by Swollen Members' Rob the Viking, Metty says the assemblage feels more like a family and less like a business organization. "We all were doing our own thing before the Sweatshop," he says, "but we were low on money and needed the universal thing where we could all just pool our resources together and put out something that would be more effective. We draw a lot of influences from a lot of different people, but I wouldn't say we're a direct spin-off of anything—we're just trying to roll with our own formula and keep it different every time." ☎



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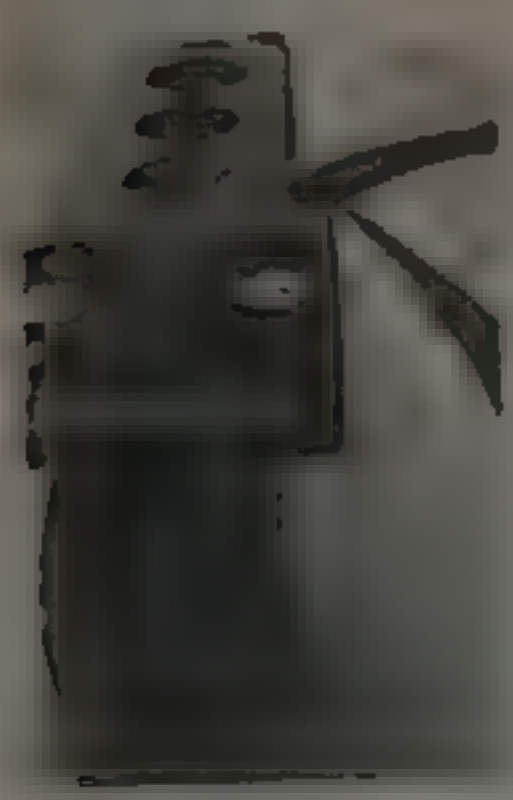
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bpm

By DAVID STONE

Mourning the Majestik

It's never pleasant to start a column with news about a club closing down. Back in January, we bade farewell to the Rev Cabaret, which also housed Lush Nightclub—happily, the space will be reborn as the **Starlite Room**, which will be a multi-purpose venue for every kind of musical happening you can imagine. A ton of excellent shows scheduled for the room during Jazz City next week—including Antibalas, DJ Jazzy Jeff, K-Os and the Cinematic Orchestra—will be a fantastic introduction to this promising development in Edmonton's nightlife.

This weekend, however, **Majestik** will close its doors after nearly two years of doling out beats for the underground. Everything from hard house to drum 'n' bass was spun in that basement space for a loyal audience, but with a bruised economy and the dance music industry struggling to regroup, Majestik was faced with an uncertain future.

That doesn't mean the club is simply slinking away. Starting tonight (Thursday) with the final edition of the wild house/breaks night hosted by DJs Tripswitch and Sweetz, Majestik is burning off what's left in the bar coolers and blasting the sound system until the early Sunday morning hours.

On Friday night, the club welcomes San Francisco breaks DJ **Madame Mercury** to the booth; she's been rocking dance floors all over the United States for the last five years. Heavily influenced by the likes of Uberzone, DJ Dan and DJ Icey—who encouraged her to start producing her own material—Mercury has balanced a career in graphic design with promoting and performance, with several mixed compilations to her credit. Her latest, *I Wanna Dance* (released on her own label, Mad Wax) features her taste in fast electro breakbeats, which might indicate the freewheeling direction of her new imprint, EMUOR—Electronic Music Under One Roof.

Saturday will be the last hurrah, with an assortment of DJs returning to the club for one last spin on the decks, laying down the kind of music that

made Majestik a favourite place for a hearty corner of the local scene.

Tripswitch has already moving on, though. With talk already in the air about taking the popular Thursday night to a new location downtown, the local house veteran has started a new venture at Back Room Vodka Bar. **Wild Cherry Wednesdays** will be a new weekly focused on deep house, with regular guests joining in to fill the cozy Whyte Avenue lounge with some deep, dubbed-out beats and atmosphere.

There's also a new Thursday night on the south side, this time at the renovated Sugarbowl near the University campus. **Unhooked** touts itself as a place for down and dirty funk spun by Ben and Bob Trampoline, best known for his Sunday nights at the Black Dog Freehouse. He also looks suspiciously like local techno DJ Tryptomene, but you didn't hear that from me.

Halo is starting a new Friday night that recalls the glory days of the Rev and Rebar, entitled **Camaro**. With the experience of DJ Davey James behind the decks, you can expect the highest quality retro dance and ass-shaking rock 'n' roll, along with a healthy dose of classic hip hop and soul. There's no cover and cheap beverages, as well. Bring on the mullet brigade!

Saturday nights at Caliente Nightclub are moving along, with **Communty** entering its second month at the downtown club. This weekend features Manny Mulatto, who has been delivering house beats since the days of the Dance Factory, right into its time as Sublime Afterhours. Joining him that

night will be longtime Therapy and Y Afterhours resident Jameel, who has been combining his love of deep house with new flavours in breaks and electro.

Tickets are also now on sale for the annual **Motion Notion** music festival, taking place in Rangetown Park from July 18 to 20. Every year, people from across Canada gather in the heart of Alberta's beautiful parkland to enjoy a wide spectrum of electronic music, multi-media art and the great outdoors. This year, three stages will host an assortment of DJs spinning everything from psy trance to house, and the curious will be able to try their hand in DJ workshops. There will also be a theatre tent screening thought-provoking films and documentaries. You can get your pass at either Foosh or Underground Clothing WEM. If you want to find out more about the event, check out the new website at www.motionnotion.com.

Another notable upcoming event is Connected Entertainment's **Bump and Hustle** party at the Standard on Thursday June 26. The people behind the recent Mark Farina show have invited Toronto house duo Dino and Terry to join Montreal phenomenon Jo Jo Flores for an evening of sexy, soulful funk. Also on the bill are Spin Thursday residents Nestor Delano, Winston Roberts and Dan Costa. Tickets are available at Foosh, Colourblind and Underground WEM. ♡

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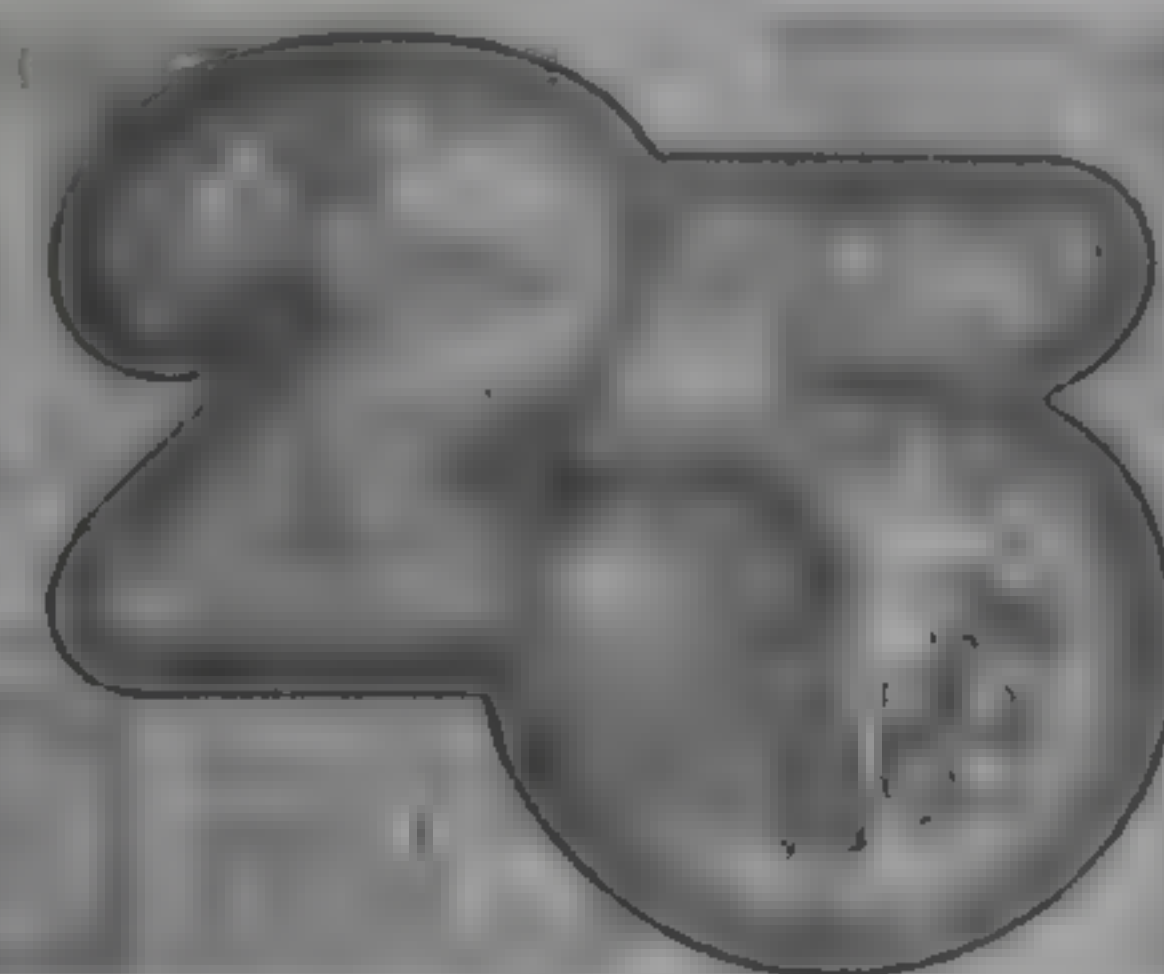
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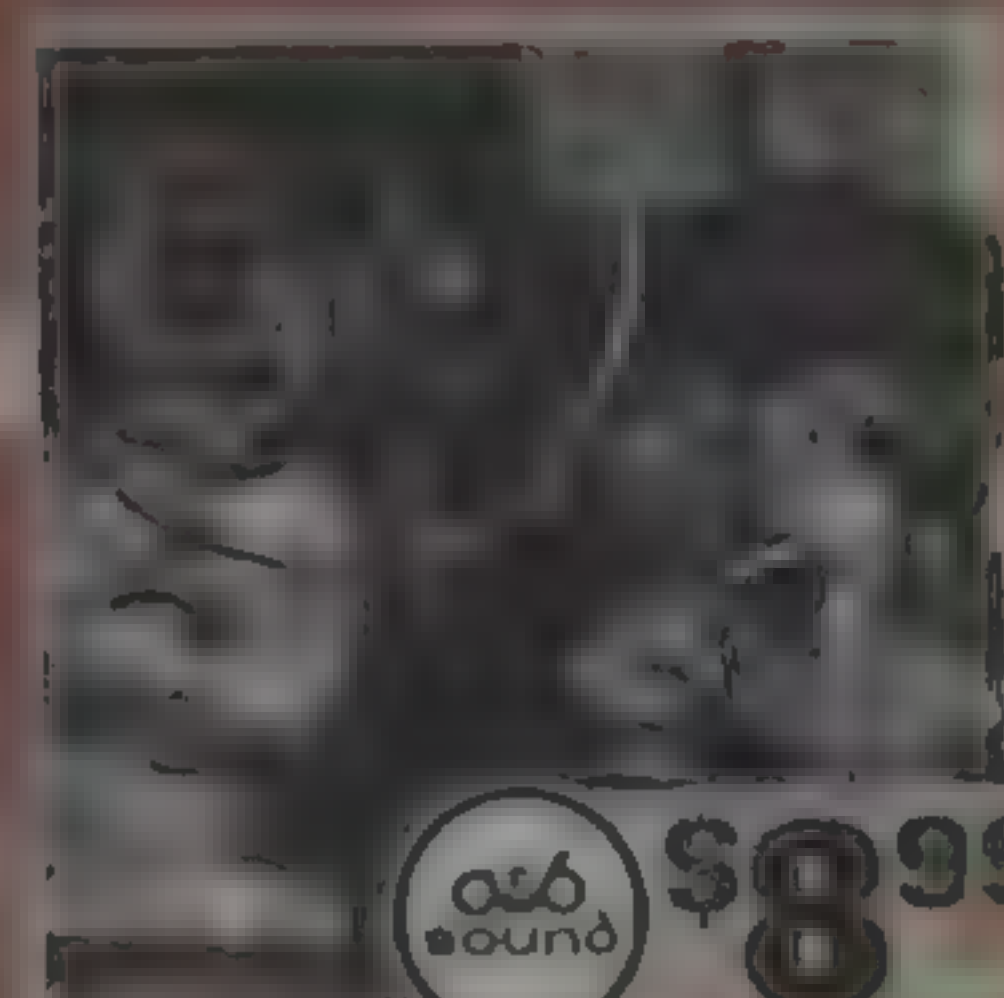
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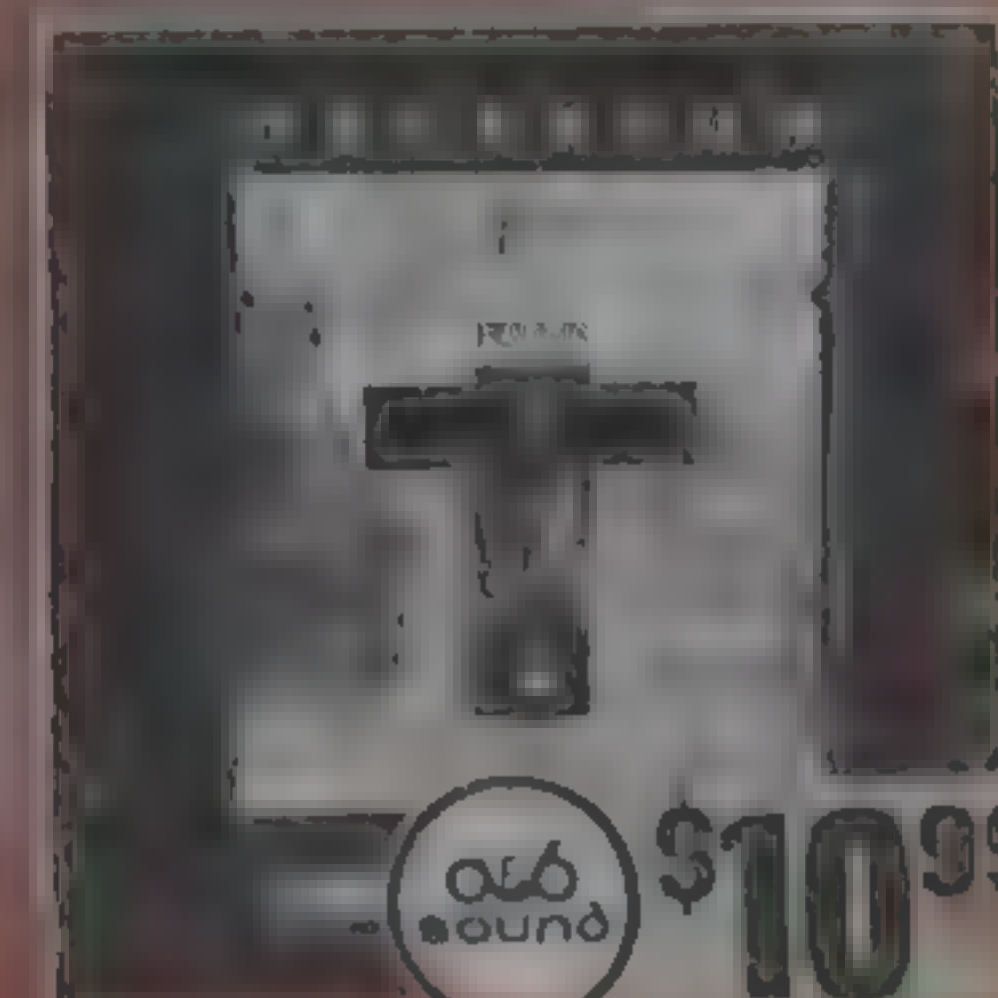
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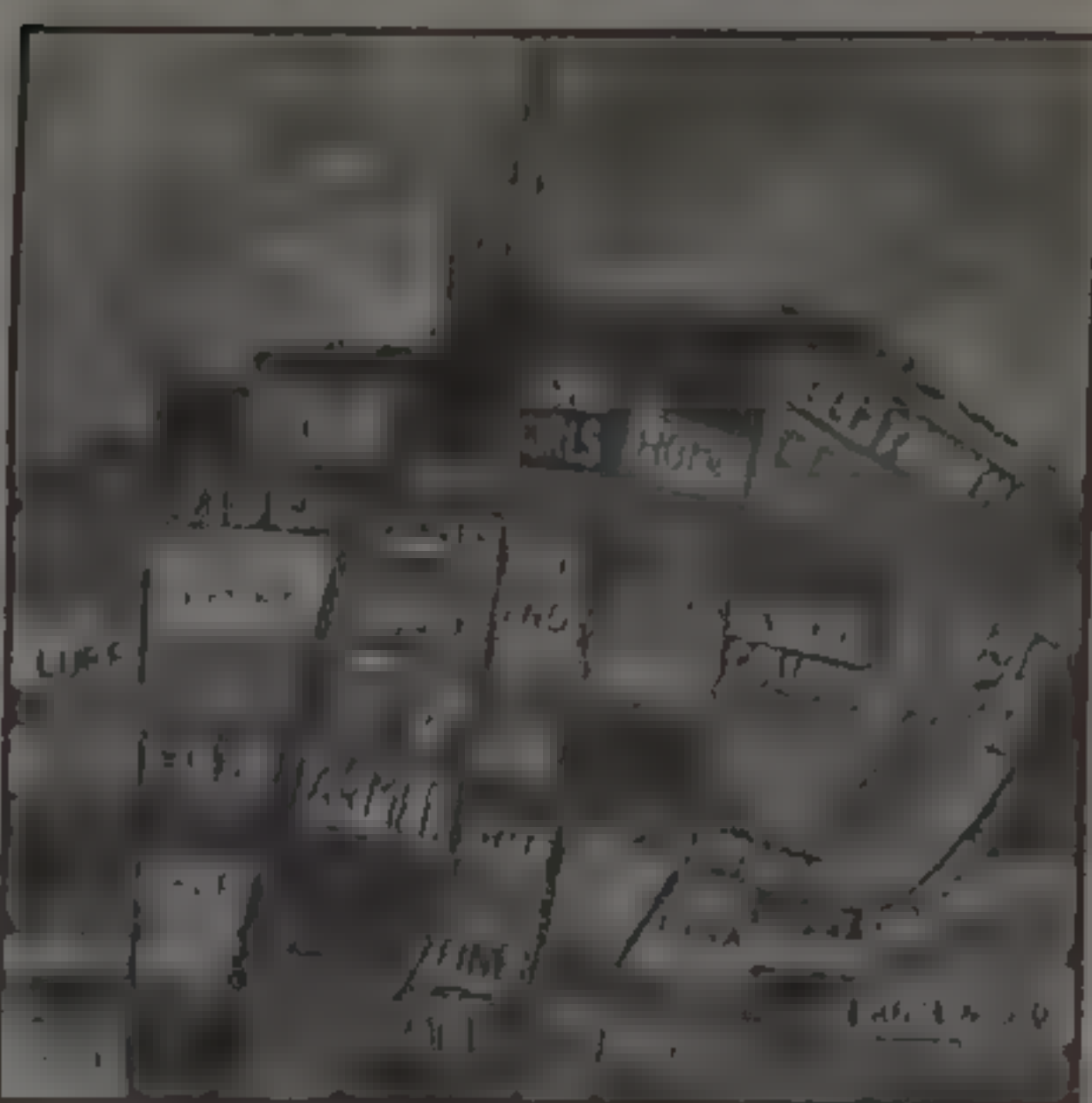
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3. **JACK JOHNSON**
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4. **WHITE STRIPES**
Elephant
5. **JEWEL**
304
6. **SARAH BRIGHTMAN**
Harem
7. **NORAH JONES**
Come Away With Me
8. **TRAIN**
My private Nation
9. **GORDON DOWNIE**
Battle Of The Nudes
10. **DEFTONES**
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top 10 cd's

1. **DIE ANOTHER DAY**
2. **ANIMATRIX**
3. **SOUTH PARK :2ND SE**
4. **ABOUT SCHMIDT**
5. **TERMINATOR 2**
6. **LED ZEPPELIN**
7. **BLACK HAWK DOWN**
8. **PIANIST (LT.ED)**
9. **FAST & FURIOUS**
10. **FAMILY GUY**

NEW SOUNDS



RADIOHEAD
HAIL TO THE THIEF
(PARLOPHONE/EMI)

Getting excited that Radiohead has decided to plug their guitars back in would be a glib reaction to *Hail to the Thief*, their most thematically cohesive and musically inviting work since their epochal 1997 disc *OK Computer*. While their past two albums, *Kid A* and *Amnesiac*, were celebrated for their bold deconstruction of rock conventions, translating angst into a blizzard of blips and feedback, *Hail to the Thief* is an even bolder step forward for the English group, siphoning political and social concern into a nightmarish brew of chattering beats and brazen, guitar-led melodies.

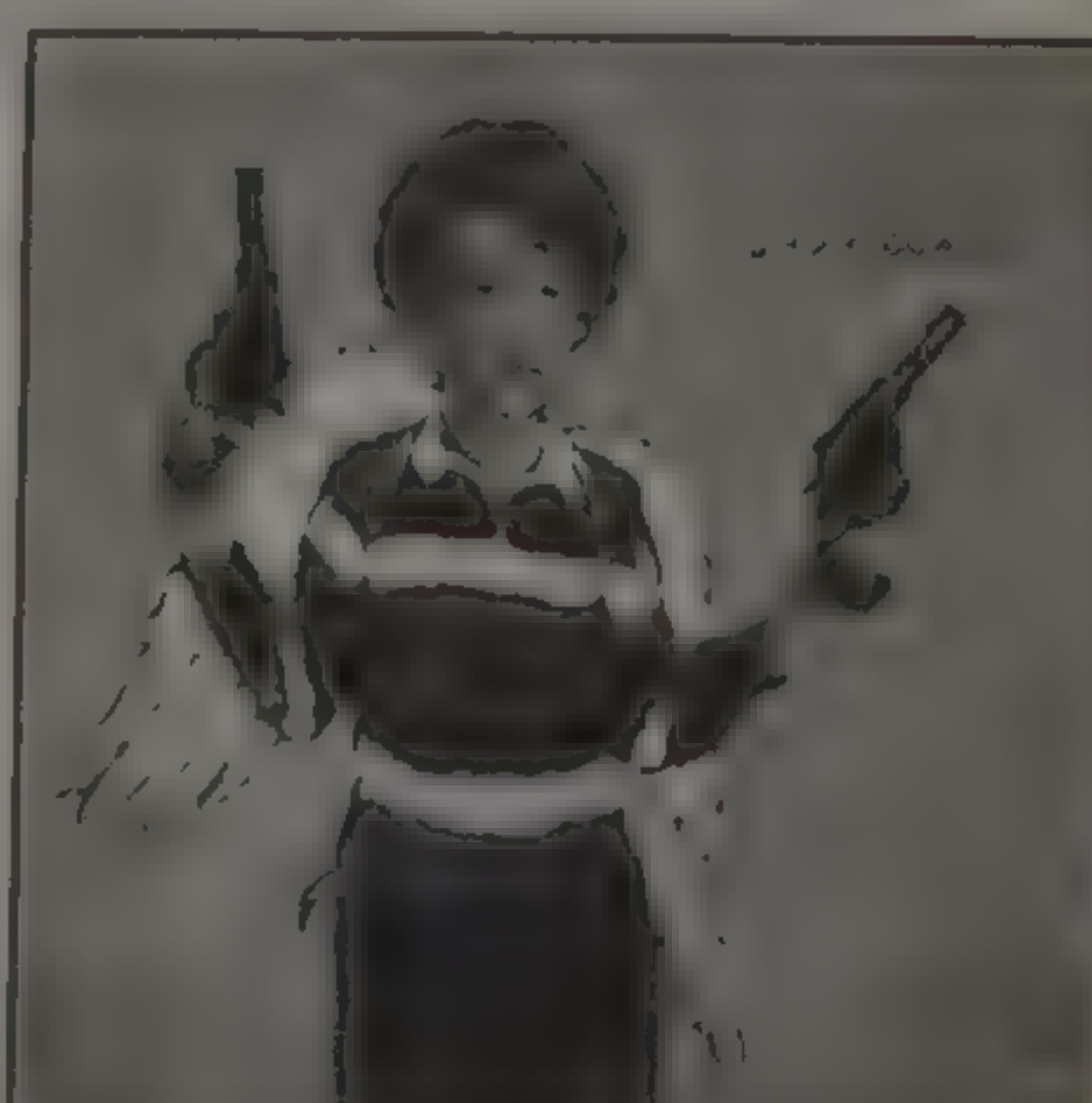
The title of the album might be an allusion to George Dubya's controversial presidency—as might lines like “Maybe you’ll be president/But you’ll know right from wrong” (from “Sail to

the Moon”). However, Radiohead’s talent is drawing up clever metaphors that express their fear of the greater dark forces that seem to be enveloping our times. Singer Thom Yorke constantly peppers his songs with images of vampires and monsters running hand in hand with warmongers and stock-brokers. “It’s the devil’s way now,” he shrieks during the opening track, “2+2=5,” like a warning that has come too late, ominously adding, “Because you have not been paying attention.”

There’s a consistent vein of anger flowing underneath the material, electrifying even the record’s softest moments. The global tension over the Iraqi war, which overshadowed the band’s recording sessions in Los Angeles, definitely had an effect on their mindset. “You had to piss on our parade/You had to shred our big day,” Yorke snipes on the loping dirge “A Punchup at a Wedding,” concluding with the proclamation, “Hypocrite opportunist/Don’t infect me with your poison.”

As bleak as the subjects might be, the music is the brightest light—specifically the balance the band has found between rock guitars and electronic beeps. “The Gloaming” and “Myxomatosis” are growling, claustrophobic orchestrations of the heaviest kind, held up, paradoxically enough, by Yorke’s bruised angel voice, while Johnny Greenwood’s guitars twinkle one moment and rage the next. While they previously sighed about a dehumanizing world, Radiohead now

sounds ready to rise up from its bunker. “I won’t let this happen to my children,” Yorke intones on “I Will,” as if he hopes you’ll join him. This is a necessary mind-bomb. ★★★★★
—DAVE JOHNSTON



GORDON DOWNIE
BATTLE OF THE NUDES
(MAPLEMUSIC)

There’s something compelling about ex-Rheostatics percussionist Dave Clark showing Tragically Hip frontman Gordon Downie how to use a Cajun chest-scraper on the pavement in front of Dale Morningstar’s Gas Station studio on Toronto Island. Downie’s second solo CD, the spit-and-polish follow-up to 2001’s *Coke Machine Glow*, rings with the unabashed joy of creative collaboration and that music lesson, described on Downie’s website, is part of the proof. Downie’s Hip replacements—namely Morningstar (Dinner Is Ruined), Clark, Julie Doiron and the Skydiggers’ Josh Finlayson—channel the poet’s swirling thought streams into rushing rock songs and gentle, shimmering ones. When Downie sings about “someone growing up,” perhaps it’s him getting wiser and more vulnerable at the same time.

As always, Downie’s poems mix personal experiences (“We’re Hardcore”) with news events (“Pascal’s Submarine”) and social commentary (“Pillform #1 and #2”). More than a dozen notable strummers, horn-blow-

ers, keyboard-ticklers and noisemakers populate the recording, indicating the depth of admiration Downie commands among his gifted peers. From Downie reading an odd narrative into Morningstar’s answering machine to the distorted romp of “11th Fret” and “Figment,” *Battle of the Nudes* sounds Hip-like at times, but Downie in the buff is that much more free and pure. ★★★★★ —LISA GREGOIRE

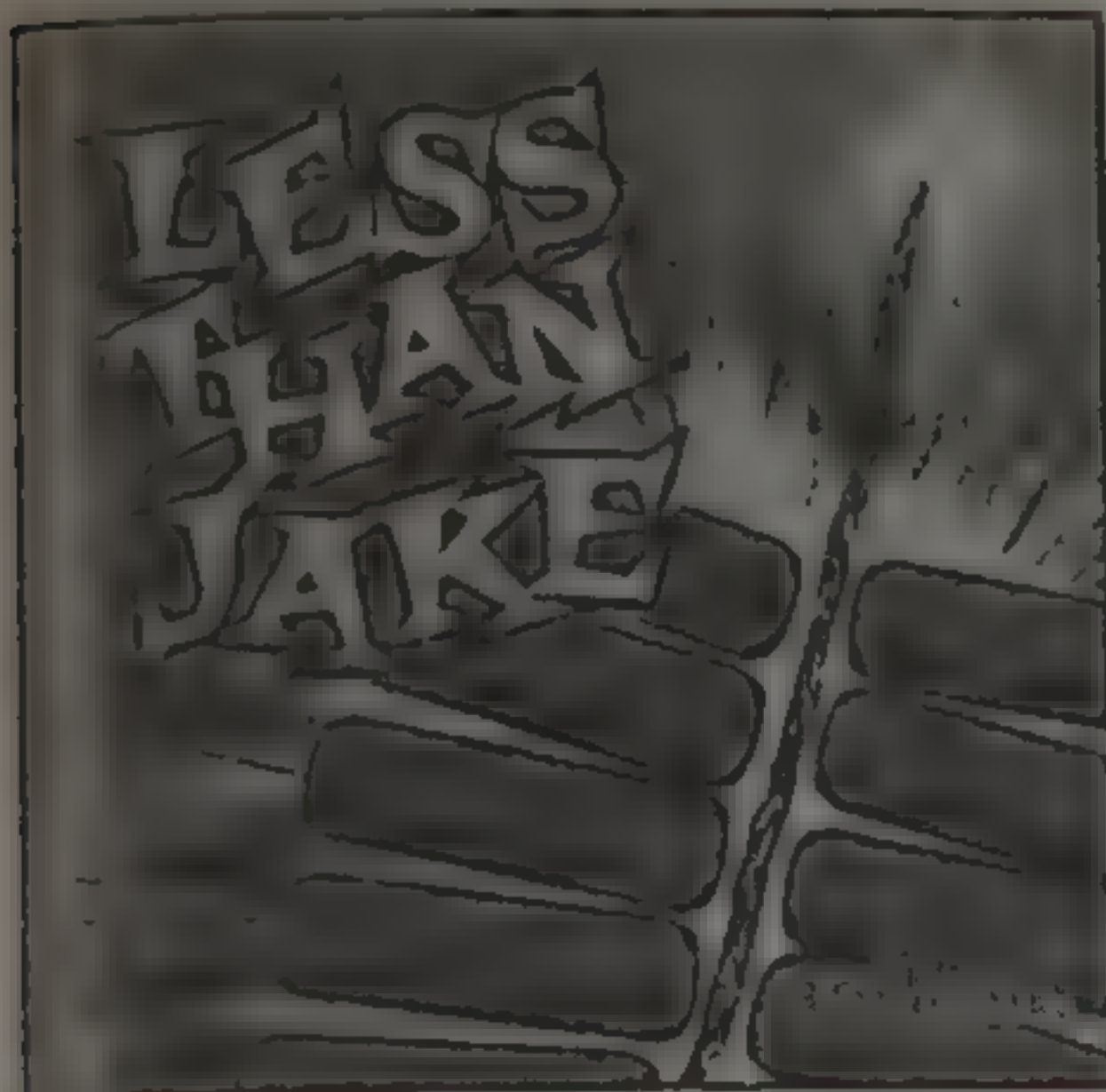
THE DANDY WARHOLS WELCOME TO THE MONKEYHOUSE (CAPITOL)

Three years after the electro-boho funk of the Portland quartet’s *Thirteen Tales From Urban Bohemia* and six years after they sang about heroin being “so passé,” the Dandy Warhols return with an album that was mostly recorded in England. Well, get ready for something completely different.

The disc gets off to a surging start with the anthemic, synth-pulsing “We Used to Be Friends” and the electric bass of “Plan A,” mingling with the falsetto of guest back-up Simon LeBon. (The album is co-produced by Duran Duran bandmate Nick Rhodes.) But then the breathy backbeat to “The Dope” teeters into the wacky madness of the blip-bopping “I Am a Scientist.” And that’s only the start of this strange ‘80s-ish brew. There’s darkly baroque guitar, spacy crooning, echoing choruses, piano tinkling and the Air-meets-Dr. Who soundtrack of “You Were the Last High.” The musical palette here is more Slapdash Pollock than Dandy Warhols, as lead singer Courtney Taylor-Taylor sings, “Anyone who can think of something/Come on now just express it.”

Dancier, more outré and all-around odder than their previous music, *Welcome to the Monkeyhouse* rattles the bars of the band’s sonic cage, takes the piss, slips on a few banana peels and doesn’t quite swing free. Eclectic but only sporadically electric, and lacking the witty breeziness of past songs, the band’s latest is still quirkily enter-

aining and a whole lot better-sounding than 100 apes banging away on sound effects. ★★★ —BARRY CLOON



LESS THAN JAKE
ANTHEM
(SIRE)

Tsk-tsk, Less Than Jake. Did you really think that you could get away with churning out yet another formulaic album? Of course you did—and you're probably right.

Full of typical rapid-fire guitar and bass, *Anthem* would seem like a decent genre outing if the Jakes hadn't been doing the same thing a lot better on their previous few albums. While the "if it ain't broke don't fit it" attitude may work for cars and human skulls, it fares worse with bands who do a bad job of copying their earlier successes.

Short, sweet and filled with infectious choruses, the songs don't last long enough to bore you—unless you listen to more than one of them at a time. Sadly, what was the most notable feature of LTJ's music, the horn section, is mostly ignored, a tragic development not only because it means that music critics can't sequester them into the pseudo-genre of ska-punk anymore, but because the band now sounds even more like an average pop-punk outfit than ever. ★★★ —JAMES ELFORD

THE DROPKICK MURPHYS
BLACKOUT
(HELLCAT)

The Dropkick Murphys' *Blackout* is filled with music that revels in my favourite Irish stereotypes: drunkenness, surliness and a limitless oppression complex. Packed with angry songs that decry injustice (or whatever other convenient issues that happen to come along), the Murphys continue to make music that demands that the listener and their friends grab a beer and join in.

However, this Boston Celt-punk outfit isn't just happy making you drink; they also want you to think... at least a little. Whether it's a little ditty about the failure of trying to grow up ("Walk Away") or a cover of Ed Pickford's "Worker's Song" (which sounds like it should be sung in a bar by the exploited sons of a coal mining town), protest messages are hidden throughout *Blackout*. Of course, they're the best kind of hidden messages, because they're camouflaged by songs that are just plain fun. While this album seems more mature than their previous outings, the Murphys still manage to keep the high-energy fun of a riot while playing music that makes you want to get up and burn something down. ★★★ —JAMES ELFORD

TRAIN
MY PRIVATE NATION
(COLUMBIA/SONY)

After 2001's radio-friendly breakthrough (Train and "Drops of Jupiter" appeared literally everywhere, including *Canada AM*) and the resulting higher profile, it follows that *My Private Nation* would attempt to keep as much momentum going as possible. The only way to do it? More of the same. That's why every song on this disc is a highly polished love song designed to appeal to Train's now-core audience—i.e., housewives and 12-year-old girls. There are at least a couple of hit singles here, and you'll hear them right away. Hell, we'll all hear them.

The tracks are densely layered in strings, vocal harmonies and, of course, the earnest, breathy vocals of Pat Monahan, who sounds more like Freddie Mercury every time out (pardon the pun). Overall it's hard to imagine anything besides a stoic sense of professional duty inspiring the former rock band Train to drag these songs all over the continent, because there's more sap here than a forest of Quebec maple trees, n'est-ce pas? ★★★ —T.C. SHAW

JASON COLLETT
MOTOR MOTEL LOVE SONGS
(ARTS & CRAFTS/EMI)

This is the second solo album from this critically acclaimed singer/songwriter who previously worked with Andrew Cash and was part of the Toronto band Broken Social Scene. Despite his past experience and accolades (Collett won a Juno while with BSS), *motor motel love songs* has a down-home flavour, an unhurried, almost languid simplicity.

Almost every track drips with atmosphere far removed from the push and pull of life in Canada's largest urban centre. Collett's voice is a world-weary rasp that leads without becoming overbearing. The bulk of *motor motel's* mid-tempo folky tunes are wistful, reflective and/or melancholy, depending on which one you happen to listening to. There's a seamless unity that's due in no small degree to Collett's backing musicians, including Andrew Cash and Hawksley Workman (who all played together in the Andrew Cash Band). The band that plays together stays together. ★★★ —T.C. SHAW

DAVE GAHAN
PAPER MONSTERS
(REPRISE)

The architect of Depeche Mode's gloomy mood may have been Martin Gore the songwriter, but it was the voice of Dave Gahan that sold the group's electronic melancholy to the public. He lived in the same dark, torturous world as his music, fighting a

heroin addiction that left him clinically dead a few years back. Gahan wanted the band to be more rock 'n' roll, but that desire is strangely absent on his debut solo outing. However, by sticking to Depeche Mode's strongest traits—dramatic atmosphere, a wry sense of humour—Gahan has delivered a palatable disc of self-penned, mid-tempo confessionals. "Dirty Sticky Floors," the opening track, is perhaps the catchiest number on the disc, while "Bottle Living" and "Black and Blue Again" ably paint bleak pictures of a lonely heart falsely comforted by addiction. After a while, the disc's outlook becomes a tad monotonous, but the rich, orchestrated production by Ken Thomas keeps the music listenable. It's unlikely that Gahan will win many fans beyond the DM loyalists, but what he's created is nothing to be embarrassed about. ★★★ —DAVE JOHNSTON



ELECTRIC SIX
ELECTRIC SIX
(XL)

Earlier this year, Detroit's Electric Six delivered one of the best dumb singles of the year in "Danger! High Voltage!" Assisted by Jack White of the White Stripes, the band struts through a high-octane piece of rockin' disco theatre that would have made Kiss or the MCS proud, but the track could have easily been the work of a one-trick pony. Happily, the Six's debut full-length is a great big stupid rock record of the best kind, filled to the brim with irresistible hooks and lunging basslines that demand your co-operation in the postmodern disco moshpit. Clever nods to everyone from David Bowie ("Radio message from HQ/Dance Commander, we love you," from "Dance Commander") to New Order (the jerking beat of "Danger!") show up in every corner of the music, while singer Dick Valentine apes Tom Jones with enough sleazy verve to make it all forgivable. After all, this is a guy who has "Naked Pictures (of Your Mother)," and who's going to argue with anyone that powerful? Bow down and welcome your new Saturday night party masters. Obey and enjoy. ★★★ —DAVE JOHNSTON

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Sex, mom and rock 'n' roll

Sometimes even having a cool mother is a nightmare, says Lisa Cholodenko in *Laurel Canyon*

By PAUL MATWYCHUK

It seemed oddly appropriate that when I interviewed writer/director Lisa Cholodenko over the phone from Los Angeles, it was Mother's Day weekend. After all, her new film, *Laurel Canyon*, contains one of the knottiest mother/son relationships since David O. Russell's *Spanking the Monkey*.

The son in this case is Sam (Christian Bale), a straitlaced graduate of Harvard Medical School who's just moved to Los Angeles with his fiancée Alex (Kate Beckinsale) so that he can complete his residency at a prestigious psychiatric institute; Alex, meanwhile, needs to complete

her dissertation on fruitfly genomics. And if you think that sounds boring, just wait 'til you see them in bed together. In fact, Sam and Alex are so uptight that it comes as a shock to discover that Sam's mother Jane (Frances McDormand) is a successful record producer who's as famous for her loose lifestyle as her musical output. Sam and Alex have arranged to stay in Jane's house in Laurel

approved of his mother's lifestyle, starts spending more and more time at the hospital, while Alex finds herself neglecting her dissertation and hanging out with Jane and Ian in the studio and the backyard pool. Both Jane and Ian are attracted to Alex as well, to the point where a hot-and-heavy semi-incestuous three-way starts to look like an inevitability. Happy Mother's Day!

"WHAT WAS INTERESTING to me," Cholodenko says, "wasn't to show people something that's salacious and shocking, but wanting to show how these kinds of moments, which may seem incredible and kind of reprehensible from afar, happen. I wasn't trying to be titillating or to say, 'Wow, isn't this wild and crazy?' I wanted to show the humanity in all these characters."

Cholodenko started making short films in the '90s after graduating from Columbia University in

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PREVIEW
DRAMA

Canyon until they can find a place of their own—but to their surprise, Jane hasn't moved out like she said she would. Instead, she's shackled up with her latest lover, a much younger British musician named Ian; they're both hard at work in Jane's basement studio, trying to finish the new album by Ian's band (played by Lou Barlow and members of Folk Implosion, performing songs written by Mark Linkous of Sparklehorse). Sam, who has never

Welcome to L.A.

This may sound like a sexist generalization, but indulge me for a moment. When men make movies about rock music, they tend to focus on its more mythic aspects—the road, the concerts, the groupies, the drugs, the screaming fights between band members. Just look at *Almost Famous*, *This Is Spinal Tap*, *The Doors*, *Rock Star*. When women make movies about rock, however, they tend to be more interested in musicians' domestic lives—I'm thinking of movies like Penelope Spheeris's *Decline of Western Civilization* films, with W.A.S.P.'s Chris Holmes floating in his mother's pool, or Alison Anders's *Sugar Town*, about a loose collection of faded '80s rock stars hanging around their L.A. homes, trying to figure out what to do now that they're officially grown-ups.

I'm also thinking about Lisa Cholodenko's *Laurel Canyon*, the story of

Jane, a successful female record producer who reaches a crisis in both her professional life and her domestic life when her lover, her estranged son, his fiancée and the rock band she's producing all wind up living in her home at the very same time. It's the only movie I can think of about a woman in the music industry who isn't a performer, a victim or a shrew. She's just

PREVIEW
DRAMA

not very good as a mother. I like the non-judgmental way Cholodenko shows how Jane's most unsympathetic qualities (her irresponsibility, her neglect of her son) are just the flipside of the qualities that make her so charismatic and successful (her confidence, her rejection of conventional bourgeois values). And Frances McDormand plays Jane with the respect she deserves—she doesn't make the character into an

aging hippie flake, but as someone who knows how to take command of every room she enters.

Next to Jane, the other characters in the film inevitably wind up seeming a little bit pale. Christian Bale and Kate Beckinsale are stuck with much less interesting roles as Jane's son and prospective daughter-in-law—the schematic script alternates scenes of Bale being tempted into an affair with a beautiful colleague (Natascha McElhone, using a bizarre "Israeli" accent) and scenes showing Beckinsale tentatively dipping her toe into Jane's hedonistic lifestyle. There's a lot of simmering sexual tension in the film, but not quite enough to get under your skin—watching *Laurel Canyon* is a little like watching a band play from the other side of the glass wall in a recording studio. You can see them rocking out, but there's an invisible barrier between you and all those exciting emotions. —PAUL MATWYCHUK



French philosopher Jacques Derrida refuses to be a passive documentary subject

By JOSEF BRAUN

As the first philosopher to really consider the significance of biography in a philosopher's work, French philosopher Jacques Derrida, one of the most significant intellectuals of the 20th and 21st centuries, would seem an all-too-fitting subject for a documentary. And yet one of the most fascinating aspects of Kirby Dick and Amy Ziering Kofman's *Derrida* is that its subject, while certainly cutting an affable, charming and dapper figure with his coloured shirts and ivory mane, seems so resistant

to being deconstructed on camera. In fact, he spends more of the film's screen time deconstructing both the filmmakers and the filmmaking process than he does reflecting directly on his life and work.

Derrida is most commonly known for originating the movement known as deconstructionism. His philosophy is distinguished most markedly by the way in which it counters most existing philosophy, providing little in the way of certainties and placing greater value on the act of questioning presumed certainties. This stance creates all kinds of controversial implications regarding the great issues of morality and determinism, but it also lends itself to a great deal of playfulness on the part of the old provocateur.

TO BELIEVE THAT an 86-minute documentary portrait of Derrida could somehow provide an audience with all the basic info they need to grasp his work (like a cinematic equivalent of a *For Beginners* book) would be absurd and, thankfully, Dick and Kofman never try to do this. (And I submit that any critic who dismisses the film for this reason is obviously not very imaginative when it comes to considering all of the possible things a documentary can be.) What *Derrida* captures time and time again is an endless inquisitive, rigorous, discerning mind in the process of considering some question or making some small dis-

covery, and this makes for a very watchable and stimulating movie.

Derrida investigates the concept of biography itself and makes plain the limits of the documentary form in giving the audience an accurate profile of a human being. While on camera and expected to give smart, snappy bits of monologue that the directors can later edit the film around, Derrida constantly finds ways to directly address Kofman (who does all of the interviewing), bouncing questions back at her and exposing her role in the film, making it impossible to edit her out, as is often the case with documentaries. The interviewer, who might want to seem invisible in the final cut of the film, now becomes an essential part of the product. Derrida goes so far as to tell Kofman that once all the footage they've shot of him is edited

down to feature length, what's left behind will finally be her signature, her biography. Which seems fine with him. "This isn't really me," he tells the camera.

Derrida makes a striking contrast with Dick's previous documentary, *Sick: The Life and Death of Bob Flanagan, Supermasochist*. In one film you have a man who hesitates to reveal much of himself; in the other, audiences meet one of the world's most shocking and genuinely affecting exhibitionists. But what these two films share is an understanding of how life and artifice are inextricably intertwined, and a willingness to carefully question the boundaries of the personal. Dick and Kofman's candid domestic footage of Derrida may not be as attention-grabbing as that of Flanagan experiencing his final death throes or having his wife suspend him from the ceiling on metal rods. But taken as whole, the moments of mundane living blended with Derrida's lectures and musings on the future and the nature of forgiveness, the excerpts from his work read by Kofman, the pleasantly impressionistic travel shots and Ryuichi Sakamoto's pensive electronic score create a portrait quite unlike any other—one that provides plenty of material for all of us to deconstruct afterwards. ☺

DERRIDA

Directed by Kirby Dick and Amy Ziering Kofman • Featuring Jacques Derrida • Zeidler Hall, The Citadel • Fri-Mon, June 13-16 (7pm) • Metro Cinema • 425-9212

Furiouser and furiouser

Shallow, lamebrained action doesn't get much better than 2 *Fast 2 Furious*

By JOSEF BRAUN

While there's certainly nothing wrong with you if you didn't happen to like 2001's *The Fast and the Furious*, you've got to marvel at the number of critics and audience members who dismissed the movie because it was dumb or shallow. I mean, we're talking about a racecar movie here, folks, not *The Pianist*. While I could never defend the film as great cinematic art, I freely admit that I did enjoy the gusto with which it delivered its show-off stunts, its audaciously cheesy dialogue, its surprising degree of interracial harmony and, of course, Vin Diesel's barking, bearlike screen presence.

But the only *Fast and Furious* star to return for Universal's inevitable sequel, which bears the especially moronic title *2 Fast 2 Furious*, is, unfortunately, the one with the least amount of personality, vacuous blondie Paul Walker. Even XXX's Rob Cohen, who directed the first film, has stepped aside, though his replacement is the conspicuously more prestigious John Singleton, director of *Baby Boy*, *Rosewood* and *Boyz n the Hood*. But Singleton has a habit of making ostensibly controversial and political revisionist black action films that usually manage to be neither terribly sophisticated nor any fun, so the combination of talent going into this obligatory cash cow didn't seem too promising.

But surprisingly, *2 Fast 2 Furious* really isn't 2 bad at all. It actually has more rhythm and energy than most Singleton films and boasts an inventive



Paul Walker in *2 Fast 2 Furious*

setpiece towards the end that packs a terrific (and utterly ludicrous) visual payoff. A lot of critics who defended the first film did so by viewing it as an homage to the old teen exploitation flicks of Roger Corman (who actually provided the film with its title). Yet many of these same critics now write off the sequel as a disappointment, per-

REVUE ACTION

haps because there's no hip, kitschy comparison they can make this time out to help legitimize their enjoyment of hot rods and cool collisions.

IF YOU ASK ME, *2 Fast 2 Furious* has way cooler cars than its predecessor and Singleton's camera finds as much eye candy among the legions of foxy babes who linger on the periphery of every crowd scene as he does in the souped-up autos. Admittedly the dialogue isn't really as funny, unless we count Walker's ridiculous attempts at jive talk. But the film's narrative—which has Walker's ex-cop-turned-full-time-road-ripper Brian O'Connor being coerced by the feds into infiltrating a sleazy Miami high roller's criminal empire with his old pal Roman (*Baby*

Boy's charismatic Tyrese)—is equally over-the-top and provides ample room for plenty of fist-fights, pistol-whipping, girl-watching (the girl in question usually being *All About the Benjamins'* tough mamacita Eva Mendes), bad-joke-making and, of course, racing.

If *2 Fast* lacks anything as a solid throwaway actioner, it may be its failure to realize that the thrills in car-fixated films tend to come out of a certain degree of realism in the race scenes. Matthew F. Leonetti's photography is slick, clean and sharply edited throughout most of the movie, but whenever *2 Fast* slips into blurry, CGI super-speed mode, we lose any sense that the characters are vulnerable or in any real danger. Then again, any pretense toward verisimilitude is pretty much squashed in the film's first 10 minutes, when a guy drives a car off a ramp, into the sky and through a billboard at around 180 miles an hour and manages to walk out seconds later without a scratch. Dumb and shallow indeed, but not without its pleasures. **D**

2 FAST 2 FURIOUS

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Laurel Canyon

Continued from page 42

1992, but it was her first film, 1998's *High Art* (featuring an attention-getting comeback performance by Ally Sheedy as a heroin-addicted photographer), that put her on the indie-film map. (Since then, she's also directed episodes of prestige TV series like *Homicide: Life on the Street* and *Six Feet Under*.) Her two films complement each other nicely; both deal with young, somewhat inexperienced women who get lured away from their dull lovers by decadent older female artists. "Well, there's something sort of archetypal about that kind of story," says Cholodenko. "The comic-book version of it is *The Rocky Horror Picture Show*, you know what I mean? The squares go into the funhouse and come out different people. And so, I was really conscious that this film had those classical aspects and that I would sort of need to play against them. I guess I could have written it differ-

ently, but I ultimately decided that what was important was, as a director, to really look at the details of the characters' behaviour so that they weren't just delivered in broad strokes—so that they would have an inner life."

The film's main attraction is Frances McDormand's lively performance as Jane, the living embodiment of everything—promiscuity, drug use, moral irresponsibility—that McDormand's character in *Almost Famous* despised about rock 'n' roll. Even though her competition in *Laurel Canyon* includes young thoroughbreds like Kate Beckinsale and Natascha McElhone, the 46-year-old McDormand (looking fantastic in her leather pants and her beat-up old rock T-shirts) emerges hands-down as the sexiest, most confident character on the screen—no small feat for a performer whose past roles have tended to be on the dowdy side.

"The character had to be not only sexy but also kind of funny," Cholodenko says. "Kind of irreverent, kind of atypically sexy. I didn't

want her to be this obviously hot older woman; the idea was that her personality would be as sexy as whatever was physically sexy about her. And I think that's hard to find in an actress; I don't think women in films are supposed to be self-possessed or exhibit characteristics that aren't quintessentially 'feminine'.... It actually took us a year and a half to come up with Frances for the part. I'd always admired her work, but when I thought of her, I always just pictured Marge Gunderson in *Fargo*. But when I'd gone through all my other casting choices and realized none of them were all that appealing to me, someone suggested I rethink Frances. So we had a meeting, and she walked into this meeting looking, well, pretty much the way she does in the movie. It was one of those magical moments." ☐

LAUREL CANYON

Written and directed by Lisa Cholodenko

• Starring Frances McDormand, Christian Bale, Kate Beckinsale and Natascha McElhone • Opens Fri, June 13

FILM



There's something about *Gerry*

Gus Van Sant renounces Hollywood with hypnotic cinematic experiment

By JOSEF BRAUN

For those of us long resigned to filmmaker Gus Van Sant's apparent sellout to Hollywood, *Gerry* comes as something of a miracle of artistic rebirth. Not only is there not a trace of the bland, feel-good shenanigans of *Good Will Hunting*, but *Gerry* also finds Van Sant aspiring to something more cinematically primal than even his distinctive early pictures like *Drugstore Cowboy*. Shot in the deserts of Argentina and Death Valley with a minuscule crew and an idea instead of a script (the dialogue is provided by stars Matt Damon and Casey Affleck), *Gerry*'s built on the starkest of foundations: two guys drive out to the desert, take a walk and find themselves lost. We learn virtually nothing about their backgrounds or even their names. (They call each other Gerry, an in-joke that just means "fuck-up.") Little transpires, but *Gerry* is a film that is very much alive with beautiful, evocative and thoroughly hypnotic cinema.

Having recently been lost in a desert myself (for hours as opposed to days), I felt an eerie resonance in the apparent lack of tension in *Gerry*'s first third. The guys don't say much (their first conversation is about *Wheel of Fortune*). They don't suddenly spill their guts about secret betrayals or burbling resentments and they don't discuss their panic, thirst or fatigue. To me, this rang true. When you're with another person in this kind of situation you don't want to talk about it; you don't want to use the word "lost" because once you do, you risk not only upsetting the other person but also driving home for yourself just how desperate your situation may be.

The way Van Sant implies tension is by lingering for long periods on landscape, movement and weather. Long, unbroken travelling shots give a sense of real time passing, the sun, sand and dryness slowly eroding the characters' psyches. And it's these long (sometimes really long) takes that distinguish *Gerry* from anything Van Sant's ever done—or, for that matter, from nearly all commercial films.

You could argue that the long take is becoming almost a sort of cliché of art cinema, one that's reached its zenith with the upcoming *Russian Ark*, a film about which I know nothing except that it consists of a single, unbroken 96-minute take (And I must admit that, as gimmicky as that might sound, the idea is somehow thrilling to me.) While notorious brooders like the late Andrei Tarkovsky (*Andrei Rublev*, *Solaris*) or Béla Tarr (*Sátántangó*, *Werckmeister Harmonies*) are hardly in danger of becoming household names, most art-film addicts know that, when it comes to aesthetic rigour, these guys know how to push the envelope.

BUT TO THINK of the really long take as just a cliché or empty experiment is to miss the technique's inherent value. Though *Gerry* isn't anywhere near the endurance test some might consider a film like *Sátántangó* to be, Van Sant understands that when

you point a camera at something simple—the simpler the better—and take a really good look at it, you invite the audience to participate in the image in a way they're unaccustomed to.

For me, the most breathtaking moment in *Gerry* comes in the final third when we watch the nearly defeated Damon and Affleck stumble somnambulistically across a desert plateau at sunrise. The shot contains nothing more than these two figures, their backs to the camera, and the two-tone landscape. There's some haunting music by Arvo Pärt to help move things along, but basically this just goes on for a while. By stripping away nearly every non-essential ingredient, the shot lets you fall under a spell. It gives you time to think—we've never seen the characters this desperate and isolated from one another. And it also allows us to watch the rising sun slowly transform the landscape into an almost minty glowing surface, something totally alien and newly hostile. And it allows us to reflect on everything else we've seen thus far and how we relate to it. And there's something in this near stillness that reminds us of our own mortality. ☐

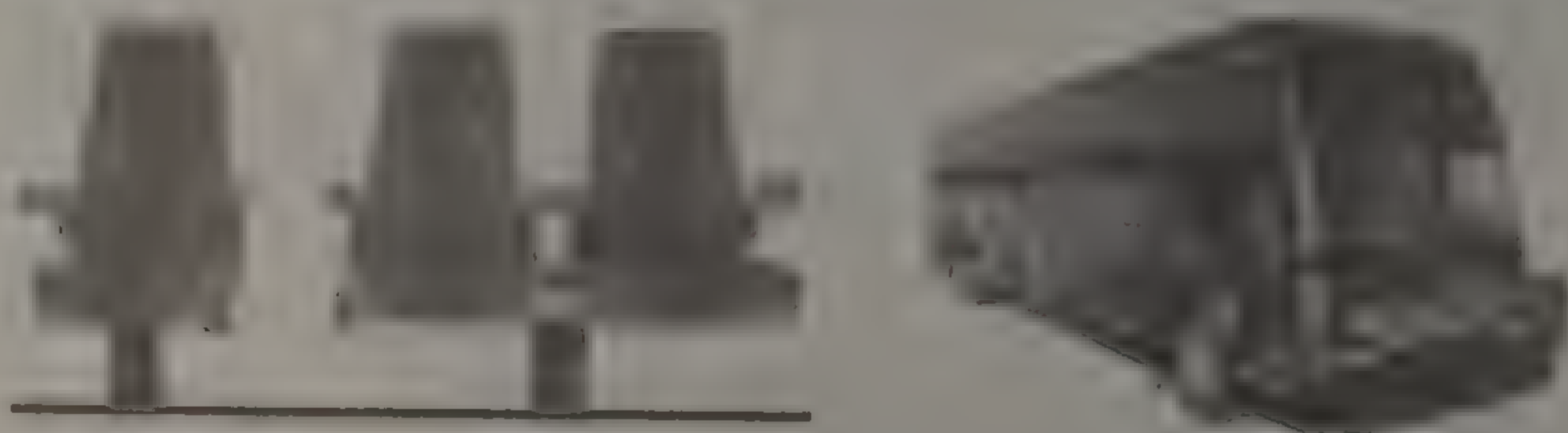
GERRY

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The film of laughter and forgetting

The Man Without a Past shows the spirit of Charlie Chaplin lives on... in Finland

BY BRIAN GIBSON

The Man Without a Past begins with a man on a train and ends an hour and a half later with a freight locomotive trundling along the tracks. But in between that start and, er, Finnish, the ride that director Aki Kaurismäki takes you on is full of charm, whimsy, pathos and tenderness. This Cannes Grand Prix-winning film (and nominee for the 2002 Best Foreign Film Oscar) is, in its own decidedly deadpan and droll way, one of the best films of the year.

The man on the train (Markku Peltola) disembarks in Helsinki at night and, carrying only a suitcase, walks to a nearby park. There, he's viciously beaten by a trio of hoodlums who ransack his valise and throw away his wallet. The man staggers to the hospital, where he is bandaged up and then left for dead as his pulse fades. But he rises from his cot and walks down to the harbour, where he is found by two boys, sons of Kaisa Nieminen and her husband Kaija Pakarinen, Juhani Niemelä. In an abandoned shipping yard, the

completely amnesiac man (identified only as "M" in the closing credits) learns how to live in a freight container, aspires to manage a rock band and falls in love with a Salvation Army worker, Irma (Kati Outinen).

Outinen won the 2002 Cannes award for Best Actress, and she brings a sad but hopeful yearning to Irma, epitomized in a droll moment where she rigidly prepares for bed in her drab room and then switches her radio to a rock station. The combed-back black hair and snappy clothing of the determined Peltola, mean-

REVUE FOREIGN

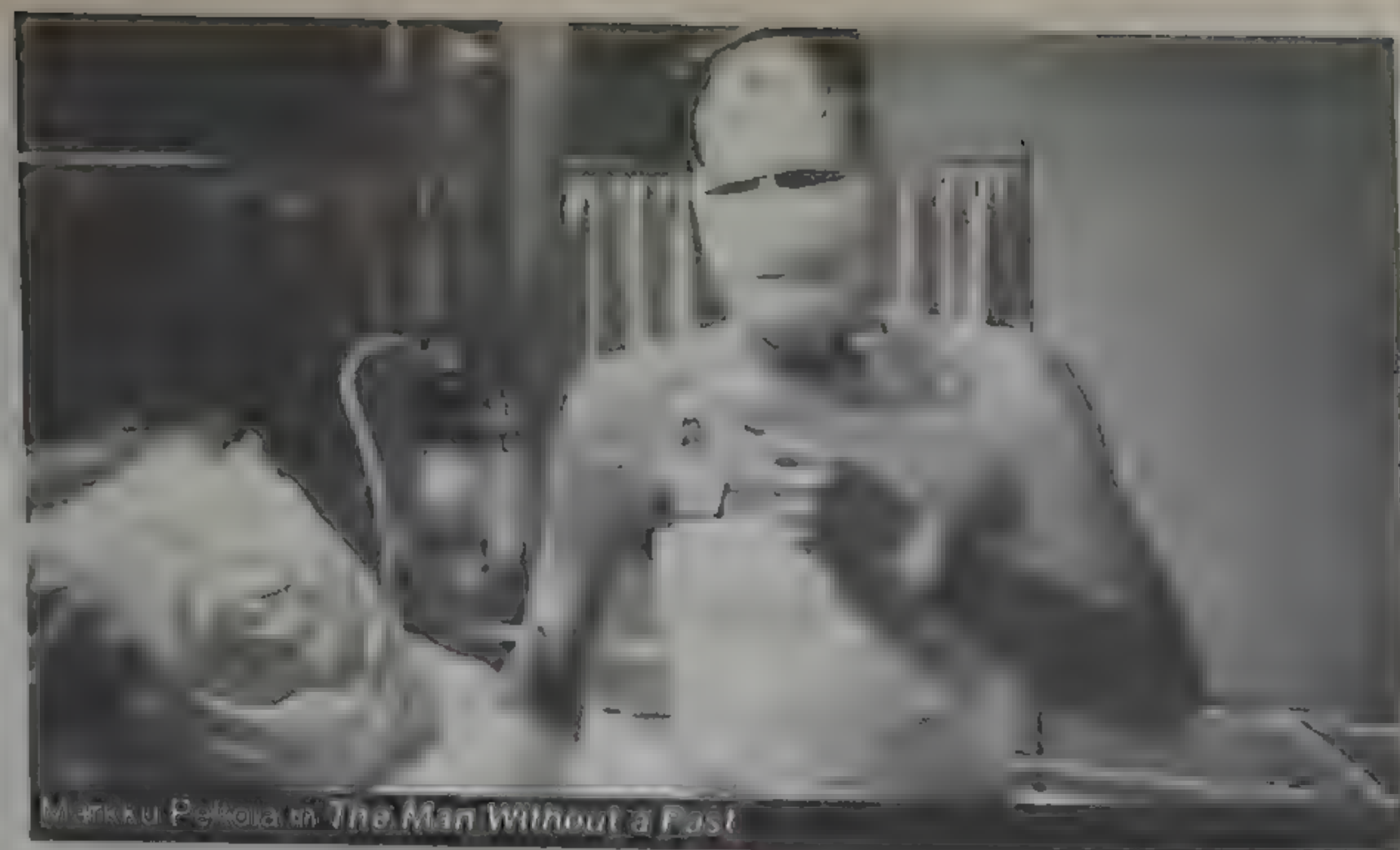
while, create a memorable persona. And Sakari Kuosmanen stands out as Anttila, a gruff security guard with a good heart and a twinkling eye for any under-the-table deal, who voices bizarrely florid metaphors and threatens M with his completely harmless mutt, Hannibal.

In 1996, Kaurismäki made *Drifting Clouds* (also starring Outinen), a stellar film about a middle-aged couple who lose their jobs and struggle to stay together as they look for work in a depressed Helsinki. *The Man Without a Past* descends further into poverty and squalor but is even more perversely and endearingly cheerful in its cockeyed, hopeful

look towards the heavens. When M asks a good Samaritan what he can do in return, the man quickly replies, "If you see me face down in the gutter, turn me on my back."

THE UNASSUMING BENEVOLENCE that Nieminen and the Salvation Army workers offer to M is the hallmark of the film's world, a Chaplinesque place where bums, vagrants and ne'er-do-wells are all portrayed with great warmth and dignity. *The Man Without a Past* also seems more akin to a Little Tramp or Buster Keaton film than a contemporary comedy because so many scenes are wordless or played with a poker-faced sense of levity. There is an oddly placid look and tone to Kaurismäki's films, making them seem at once both out-of-time and timeless. People never crowd the shots and the sets are minimalist.

Small episodes and scenes gleam amongst the dingy, littered shipping yard. The blond, impish Nieminen boys run hot water out of a pail and down a makeshift pipe to shower their father. A man pops his head out of a garbage bin door to give M directions to the local employment centre. Yet there are some moments of haunting gloom in *The Man Without a Past* as well, from the wonderfully allusive shot where the bandaged M twists his broken nose back into place before a hospital mirror to the sub-



Markku Peltola in *The Man Without a Past*

plot of a man who loses his business because of a ruthless bank.

The Man Without a Past is a wistful, romantic concoction served straight-up, with no chaser to brace you against the strong kick of reality. Kaurismäki's sympathies lie with the down-and-outs of our world, and the film attacks the banking system with some scathing satire. One part subtle moral fable, one part sly, throwback

comedy and one part offbeat romance, *The Man Without a Past* is unforgettable. And after you leave the theatre, you just might not look the same, disinterested way at a homeless person begging for change. **D**

THE MAN WITHOUT A PAST

Written and directed by Aki Kaurismäki • Starring Markku Peltola and Kati Outinen • Opens Fri, June 13

Something stupider

Harry and Lloyd are young, dumb and their brains are numb in *Dumb and Dumberer*

BY JOSEF BRAUN

Many have defended the gross-out comedies of Bobby and Peter Farrelly (makers of *There's Something About Mary*, *Dumb and Dumber* and *Shallow Hal*) as being surprisingly smart, inventive in a demented sort of way and merrily inclusive with regards to their various handicapped or unconventional characters. But whatever subversive charm the Farrellys might endow their personal projects with, there's no escaping the fact that the movies they've merely overseen (like the dreadful *Say It Isn't So*) or helped inspire (like the new *Dumb and Dumberer: When Harry Met Lloyd*) suck miserably.

To their credit, neither the Farrellys nor *Dumb and Dumber's* stars Jim Carrey and Jeff Daniels have any direct relationship to this extremely tired sequel. And it shows. Directed by Troy Miller (who directed the film *Jack Frost* and several episodes of *The Real World* and *Mr. Show*) and written by Miller and Robert Brenner, *Dumb and*

Dumberer is a movie hopelessly incapable of pulling off even the broadest of gags (and boy, are they broad) with a sliver of energy. It begins with a lame joke about Harry biting the hand of an obstetrician while still in the womb and ends with Harry getting slathered in mud and then hit by a car driven by none other than the blandest man in America, Bob Saget, who then proceeds to say "shit" about 38 times since he's convinced that shit is precisely what Harry has covered his windshield with. Not only is Saget stiff as a board, but this joke is

REVUE COMEDY

nowhere near as funny or shocking as it's meant to be—we already saw it about half an hour ago when Harry smeared a melted chocolate bar all over Saget's luxury bathroom! And that gag was lifted from the original *Dumb and Dumber*!

TO BE FAIR TO SAGET, he's not the only cast member who gives a terrible performance in this thing. Terrific actors like Eugene Levy and Luis Guzman, both of whom have been in their share of lousy comedies before this and came off alright, are equally ineffective when at the mercy of such an empty and lifeless script. But, for whatever it's worth,

stars Eric Christian Olsen and Derek Richardson are disturbingly spot-on physically and vocally in their impersonations of Carrey and Daniels. In fact, for the first 10 minutes of the film I was actually convinced that Carrey and Daniels had somehow been magically CGIed to look 18 (like anyone would have cared if this movie had two 40-year-olds going to high school—these *are* the dumbest guys in the world, after all).

One of the only genuinely funny parts of *Dumb and Dumberer* comes near the end. Harry and Lloyd and the rest of their fake special needs class build a Thanksgiving Day float topped by an enormous effigy of Levy dressed like a pirate and moving its mechanical mouth while a loudspeaker booms out the character's secret plans. I had to laugh—for one thing, the bit was so spectacularly dumb it became funny, but also I was so happy that I would soon be able to leave the theatre. Did I mention one character is an Asian foreign exchange student named Chin-Chang? Believe me, it only gets dumberer. **D**

DUMB AND DUMBERER

WHEN HARRY MET LLOYD

Directed by Troy Miller • Written by Robert Brenner and Troy Miller •

Starring Eric Christian Olsen, Derek Richardson, Rachel Nichols and Eugene Levy • Opens Fri, June 13

Frances McDormand Kate Beckinsale Christian Bale Natascha McElhone Alessandro Nivola

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Laurel Canyon

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NIGHTLY AT: 7:00, 9:00 SAT & SUN MATINEE AT: 2:00

NEW THIS WEEK

Chalte Chalte (CO) Shahrukh Khan and Rani Mukherjee star in director Aziz Mirza's opposites-attract Bollywood romance about the rocky love affair between a free-spirited but hard-working middle-class man and his much more mature, practical and sophisticated fiancée. In Hindi with English subtitles.

Derrida (M) An intimate, sometimes frustrating portrait of the influential French deconstructionist philosopher Jacques Derrida, directed by Kirby Dick (*Sick: The Life and Death of Bob Flanagan, Supermasochist*) and Derrida pupil Amy Ziering Kofman. *Zeidler Hall, The Citadel*; Fri-Mon, June 13-16 (7pm)

Dumb and Dumberer: When Harry Met Lloyd (CO, FP) Eric Christian Olsen, Derek Richardson and Eugene Levy star in Jack Frost director Troy Miller's sequel to the 1994 hit comedy *Dumb and Dumber*, which depicts the efforts of brainless teenagers Harry Dunne and Lloyd Christmas to get out of "special ed" and enter mainstream high-school life.

Edmonton Jewish Film Festival (CO) A selection of recent features and documentaries by Jewish directors or exploring Jewish themes. Featuring: *Prisoner of Paradise* (dirs: Malcolm Clarke and Stuart Sender); Thu, June 12 (6:45pm) • *Amen* (dir: Costa-Gavras); Thu, June 12 (8:45pm)

Gerry (M) Matt Damon and Casey Affleck star in *My Own Private Idaho* director Gus Van Sant's minimalist experiment about two friends who wander away from their car during a drive through the desert, and become hopelessly lost and increasingly desperate as they walk across the endless, harsh terrain. *Zeidler Hall, The Citadel*; Fri-Mon, June 13-16 (8:45pm)

Hollywood Homicide (CO, FP) Harrison Ford, Josh Hartnett, Lena Olin and Bruce Greenwood star in *Bull Durham* writer/director Ron Shelton's crime comedy about a mismatched pair of LAPD detectives whose investigation of the onstage slaying of a rising hip hop group seems to lead to the ruthless boss of a rap record label.

Laurel Canyon (P) Frances McDormand, Christian Bale, Kate Beckinsale and Alessandro Nivola star in *High Art* writer/director Lisa Cholodenko's indie drama about an uptight Harvard graduate whose relationship with his equally straitlaced fiancée suffers strain when they move in with his mother, a successful but loose-living L.A. record producer

The Man Without a Past (P) Markku Peltola, Kati Outinen and Juhani Niemela star in *The Match Factory Girl* writer/director Aki Kaurismäki's deadpan comedy about a man who must start his life over from scratch among the down-and-outs of Helsinki when a head

injury completely erases his memory. In Finnish with English subtitles.

Office Space (M) Ron Livingston, Jennifer Aniston, Gary Cole and Stephen Root star in *Beavis and Butt-head* creator Mike Judge's 1999 cult comedy about a downtrodden computer programmer who finds relief from his soul-deadening job as a result of a bungled hypnotherapy session. Screening with local filmmaker Mark G. Power's short film *Hillbilly Gangstas*. *Zeidler Hall, The Citadel*; Thu, June 12 (7pm)

Rugrats Go Wild (CO, FP) The voices of Bruce Willis, Lacey Chabert, Elizabeth Daily, Tim Curry and LL Cool J are featured in the latest big-screen *Rugrats* adventure, in which the Pickles family encounters the cast of *The Wild Thornberrys* after getting stranded on a desert island.

Wait Until Dark (EFS) Audrey Hepburn, Alan Arkin and Richard Crenna star in *From Russia With Love* director Terence Young's celebrated 1967 suspense film about a blind woman who is menaced in her apartment by a gang of thugs trying to find a doll filled with smuggled drugs she has unwittingly come into possession of. Based on the play by Frederick Knott. *Provincial Museum Auditorium (102 Ave & 128 St)*; Mon, June 16 (8pm)

FIRST-RUN MOVIES

Anger Management (CO, FP) Adam Sandler, Jack Nicholson and Marisa Tomei star in *Tommy Boy* director Peter Segal's comedy about a mild-mannered businessman who enrolls in a court-mandated anger-management program, only to be paired up with a psychotic instructor whose insane behaviour makes his life a living hell.

Bend It Like Beckham (CO, FP) Parminder Nagra, Keira Knightley and Jonathan Rhys-Meyers star in *Bhaji on the Beach* director Gurinder Chadha's ethnic comedy about a soccer-crazy British teenager who defies her traditional-minded Sikh parents by secretly joining a women's football league.

Bruce Almighty (CO, FP) Jim Carrey, Jennifer Aniston and Morgan Freeman star in *Liar Liar* director Tom Shadyac's comedy about a constantly complaining local TV reporter whom God endows with all His powers for one week and challenges to make the world a better place.

Daddy Day Care (CO) Eddie Murphy, Jeff Garlin, Regina Hall and Anjelica Huston star in *Dr. Dolittle 2* director Steve Carr's domestic comedy about a downsized dotcom worker who convinces his buddies to help him set up a new business: a "guy-run" daycare centre.

Down With Love (CO) Renée Zellweger, Ewan McGregor and David Hyde Pierce star in *Bring It On* director Peyton Reed's campy tribute to the Rock Hudson/Doris Day comedies of

the '50s, about a cocky, womanizing journalist who concocts a scheme to make a man-hating best-selling authoress fall in love with him.

Finding Nemo (CO, FP) The voices of Albert Brooks, Ellen DeGeneres, Willem Dafoe, Geoffrey Rush and Allison Janney are featured in *A Bug's Life* writer/director Andrew Stanton's computer-animated comedy about a clownfish who embarks on a dangerous trek to be reunited with his son after they are separated near Australia's Great Barrier Reef.

Ghosts of the Abyss (FP) *Titanic* director James Cameron's 3-D IMAX documentary depicts the efforts of a team of historians and scientists to venture 2.5 miles beneath the North Atlantic and explore the wreck of the doomed *Titanic* luxury cruise ship.

The Good Thief (CO) Nick Nolte, Nutsa Kukhianidze and Tcheky Karyo star in *The Crying Game* writer/director Neil Jordan's moody heist picture, a remake of Jean-Pierre Melville's 1956 classic *Bob le Flambeur*, about an aging gambler and heroin addict who can't resist tempting fate by agreeing to participate in a daring casino robbery.

Holes (CO) Shia La Beouf, Sigourney Weaver, Jon Voight and Tim Blake Nelson star in *The Fugitive* director Andrew Davis's film version of Louis Sachar's children's novel about a teenager who is sent to a juvenile detention camp where the warden forces her young charges to spend their days digging hole after hole in a dry lake bed.

Identity (CO, FP) John Cusack, Amanda Peet, Clea DuVall, Alfred Molina and John C. McKinley star in *Copland* director James Mangold's atmospheric thriller about 10 strangers who get stranded at an isolated motel during a violent rainstorm, and desperately try to figure out who is killing them off one by one.

The In-Laws (CO, FP) Michael Douglas, Albert Brooks, Robin Tunney and Candice Bergen star in *Dick* director Andrew Fleming's remake of the 1979 comedy about a mild-mannered podiatrist who is taken on a wild espionage adventure on the eve of his daughter's wedding by his new in-law, a crazed CIA agent.

The Italian Job (CO, FP) Mark Wahlberg, Edward Norton and Charlize Theron star in *The Negotiator* director F. Gary Gray's remake of the classic 1969 caper comedy, in which a band of thieves commits a daring gold heist as part of an elaborate revenge scheme against their crooked former partner.

The Lizzie McGuire Movie (CO, FP) Hilary Duff, Yani Gellman, Adam Lamberg and Robert Carradine star in *Trick* director Jim Fall's tween-friendly comedy, based on the popular TV series, in which a cute but clumsy American teen falls in love with an Italian pop star during a trip to Rome.



Harrison Ford always question: can you name the five films in which Harrison Ford plays a cop? The above still from *Hollywood Homicide* should make the question a little bit easier to answer. Ford plays an L.A.P.D. homicide detective opposite Josh Hartnett in the buddy comedy, in which one of the twists is that both characters supplement their meagre policeman's salaries with less-than-gritty part-time jobs (Ford's a re-hired agent, Hartnett's a would-be actor). The film is a sort of a comic spin on writer/director Ron Shelton's previous film, *Dark Blue*, which also paired up a veteran L.A.P.D. veteran with a fresh-faced rookie. But since that film starred Keanu Reeves instead of Harrison Ford, it won't help you make any headway on the five question. (Stumped? Okay, here's the answer: besides *Hollywood Homicide*, Ford played cop in *Blade Runner*, *Witness*, *Random Hearts* and *The Devil's Own*.) Next week: anagrams!

The Matrix: Reloaded (CO, FP) Keanu Reeves, Carrie-Anne Moss, Laurence Fishburne and 100 Hugo Weaving's star in the Wachowski Brothers' hotly anticipated sequel to their 1999 sci-fi/action blockbuster about a team of rebels who must enter a virtual-reality environment in order to battle the soulless machines that have enslaved humanity.

A Mighty Wind (CO) Christopher Guest (who also directed), Michael McKean, Harry Shearer, Eugene Levy, Catherine O'Hara and Parker Posey star in this quirky, improvised "mockumentary" in the vein of *Waiting for Guffman* and *Best in Show*, about three '60s folk acts who reunite for a memorial concert in honour of a legendary folk-music promoter.

The Shape of Things (CO) Paul Rudd, Rachel Weisz, Gretchen Mol and Frederick Weller star in *In the Company of Men* writer/director Neil LaBute's film version of his misanthropic stage play about a woman who makes it her personal project to transform a nebbishy, pudgy museum guard into a fitter, more handsome and confident version of himself.

2 Fast 2 Furious (CO, FP) Paul Walker, Tyrese Gibson, Ludacris, Eva Mendes and Devon Aoki star in *Boyz n the Hood* director John Singleton's sequel to the 2001 hit *The Fast and the Furious*, in which disgraced undercover cop Brian O'Conner seeks to redeem himself by infiltrating a Miami street-racing gang.

Winged Migration (GA) *Microcosmos*

director Jacques Perrin's visually spectacular technologically innovative documentary about migratory birds, which traces the arduous annual journeys of several species of birds through 40 countries and all seven continents.

Wrong Turn (CO) Eliza Dushku, Jeremy Sisto, Emmanuelle Chriqui and Desmond Harrington star in *Crime and Punishment in Suburbia* director Rob Schmidt's horror flick about a group of young people who get stranded by a car crash in the woods of West Virginia, where they are hunted down by a gang of inbred hillbilly cannibals

X2: X-Men United (CO, FP) Hugh Jackman, Patrick Stewart, Ian McKellen, Halle Berry, Rebecca Romijn-Stamos, Alan Cumming, Famke Janssen and Brian Cox star in director Bryan Singer's sequel to his 2000 adaptation of the Marvel comic book, set in a world where the growing population of mutants with fantastic powers are looked on with suspicion and fear by "normal" humans.

LEGEND

CO: Cineplex Odeon, 444-5468
EFS: Edmonton Film Society, 439-5285
FP: Famous Players
GA: Garneau Theatre, 433-0728
L: Leduc Cinema, 986-2728
M: Metro Cinema, 425-9212
P: Princess Theatre, 433-0728

GARNEAU theatre
8712 - 109 Street - 433-0728

I FOUND MYSELF BLOWN AWAY!

WINGED MIGRATION

WINGED MIGRATION
Nightly 7:00 & 9:00 pm
Sat & Sun Matinee 2:00 pm
•G•

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

"A VERY SEXY MOVIE!"
FRANCES McDORMAND ISN'T JUST GOOD SHE'S FANTASTIC

Laurel Canyon

LAUREL CANYON
Nightly 7:00 & 9:00 pm
Sat & Sun Matinee 2:00 pm
•14A•

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

The Man Without a Past

THE MAN WITHOUT A PAST
Nightly 7:15 & 9:15 pm
Sat & Sun 2:30 pm
•PG• (Violent Scenes)

SUMMER YOGA RETREAT
JUNE 28 - JULY 1
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FILM LISTINGS

SHOWTIMES FOR FRIDAY, JUNE 13 TO THURSDAY, JUNE 18

FINDING NEMO
Daily 12.10 2.30 4.50 7.10 9.40

WRONG TURN
Gory violence throughout.
Daily 9.50

THE ITALIAN JOB
Daily 1.00 4.00 7.20 10.10

BRUCE ALMIGHTY
Coarse language.
Daily 1.20 4.20 7.20 10.10

X2
May frighten younger children.
Daily 12.50 3.50 6.50

THE MATRIX: RELOADED
Violent scenes. No passes.
Daily 12.20 3.30 6.30 9.30

WEST MALL 8
8882-170 St. 444-1829

DOWN WITH LOVE
Fri Mon-Thu 6.45 9.10
Sat-Sun 1.40 4.10 6.45 9.10

BEND IT LIKE BECKHAM
Fri Mon-Thu 7.00 9.25
Sat-Sun 1.10 3.50 7.00 9.25

THE LIZZIE McGUIRE MOVIE
Sat-Sun 2.00 4.20

IDENTITY
Gory violence.
Fri Mon-Thu 6.40 9.00
Sat-Sun 1.30 3.40 6.40 9.00

A MIGHTY WIND
Fri Mon-Thu 7.30 9.45
Sat-Sun 1.50 4.00 7.30 9.45

WRONG TURN
Gory violence throughout.
Fri Mon-Thu 7.40 9.50
Sat-Sun 1.00 3.00 5.00 7.40 9.50

THE IN-LAWS
Suggestive language. Fri Mon-Thu 7.20 9.40
Sat-Sun 1.20 4.45 7.20 9.40

DADDY DAY CARE
Fri Mon-Thu 7.10 9.30
Sat-Sun 2.10 4.30 7.10 9.30

THE SHAPE OF THINGS
Coarse language.
Daily 6.50 9.20

CLAREVIEW
4211-139 Ave. 472-7600

2 FAST 2 FURIOUS
Violent scenes.
Daily 12.20 2.50 5.20 7.50 10.20

FINDING NEMO
Daily 12.00 1.00 2.30 3.30 5.00 7.00 7.30 9.50

THE ITALIAN JOB
Daily 1.20 4.00 7.20 9.40

BRUCE ALMIGHTY
Coarse language.
Daily 12.10 3.10 5.30 7.40 10.10

X2
May frighten younger children.
Daily 9.20

THE MATRIX: RELOADED
Violent scenes
No passes.
Daily 12.50 3.40 6.40 10.00

HOLLYWOOD HOMICIDE
No Passes.
Daily 1.10 3.50 6.30 9.10

DUMB AND DUMBERER:
WHEN HARRY MET LLOYD
Crude content.
Daily 12.40 3.00 5.10 7.10 9.30

RUGRATS GO WILD
Daily 12.30 2.40 4.50 6.50 9.00

SOUTH EDMONTON COMMON
1205-99 St. 430-8000

2 FAST 2 FURIOUS
Violent scenes
Fri-Sun Tue-Thu 1.15 1.45 2.15 4.00
4.30 5.00 6.40 7.15 7.45 9.15 9.50 10.30
Mon 1.15 1.45 2.15 4.00 4.30
5.00 5.30 6.45 9.50 10.30

FINDING NEMO
Daily 12.00 1.00 2.30 3.30 5.00 7.00 7.30 9.50

WRONG TURN
Gory violence throughout.
Fri 7.15 9.15 Sat 4.30 7.15 9.15
Sun 4.30 7.15 Mon-Thu 7.15

18A
BRUCE ALMIGHTY
Coarse language
Daily 2.10 5.40 8.10 10.45 Thu 12.10 3.10
10.45 THX Daily 2.10 4.40 7.10 9.40

14A
THE MATRIX: RELOADED
Violent scenes
No passes
Daily 12.20 1.20 3.30 4.20 6.45 8.00 10.00

PG
X2
May frighten younger children.
Daily 12.50 3.40 6.30 9.30

14A
DADDY DAY CARE
Daily 1.30 3.50

HOLLYWOOD HOMICIDE
No Passes.
Daily 7.40 10.20
THX Daily 1.10 4.10 6.50 9.45

DUMB AND DUMBERER:
WHEN HARRY MET LLOYD
Crude content
Daily 12.40 2.50 5.20 7.50 10.15

PG
CHALTE CHALTE
Subtitled
Fri-Mon Wed-Thu 12.30 4.50 8.45

WEST MALL 6
8882-170 St. 444-1331

HOW TO LOSE A GUY IN 10 DAYS
Suggestive language
Fri Mon-Thu 7.15 9.45
Sat-Sun 1.30 4.30 7.15 9.45

WHAT A GIRL WANTS
Fri Mon-Thu 6.30
Sat-Sun 1.45 4.15 6.30

BRINGING DOWN THE HOUSE
Suggestive language, not suitable for
younger children
Fri Mon-Thu 7.30
Sat-Sun 2.15 5.00 7.30

HEAD OF STATE
Coarse language.
Daily 9.50

14A
MALIBU'S MOST WANTED
Coarse language
Fri Mon-Thu 7.00 9.15
Sat-Sun 2.00 4.00 7.00 9.15

BOWLING FOR COLUMBINE
Fri Mon-Thu 6.45 9.30
Sat-Sun 1.15 3.50 6.45 9.30

VILLAGE TREE
1 Gervais Rd. St. Albert. 459-1212

HOLES
Fri 7.15 9.45 Sat 4.00 7.15 9.45
Sun 4.00 7.15 Mon-Thu 7.15

BRUCE ALMIGHTY
Coarse language.
Fri 7.15 9.45 Sat 4.45 7.15 9.45
Sun 4.45 7.15 Mon-Thu 7.15

PG
THE LIZZIE McGUIRE MOVIE
Fri 7.00 9.15 Sat 4.30 7.00 9.15
Sun 4.30 7.00 Mon-Thu 7.00

14A
DOWN WITH LOVE
Fri 7.30 10.00 Sat 4.15 7.30 10.00
Sun 4.15 7.30 Mon-Thu 7.30

14A
IDENTITY
Gory violence.
Fri 7.30 10.00 Sat 4.15 7.30 10.00
Sun 4.15 7.30 Mon-Thu 7.30

PG
THE IN-LAWS
Suggestive language.
Fri 6.45 9.30 Sat 3.45 6.45 9.30
Sun 3.45 6.45 Mon-Thu 6.45

G
THE GOOD THIEF
Coarse language.
Fri 6.30 9.00 Sat 3.30 6.30 9.00
Sun 3.30 6.30 Mon-Thu 6.30

14A
ANGER MANAGEMENT
Fri 6.30 9.15 Sat 3.45 6.30 9.15
Sun 3.45 6.30 Mon-Thu 6.30

X2
May frighten younger children.
Fri 6.45 9.30 Sat 3.15 6.45 9.30
Sun 3.15 6.45 Mon-Thu 6.45

RUGRATS GO WILD
Fri 7.00 9.00 Sat 3.00 5.00 7.00 9.00
Sun 3.00 5.00 7.00 Mon-Thu 7.00

G
WRONG TURN
Gory violence throughout.
Fri 7.15 9.15 Sat 4.30 7.15 9.15
Sun 4.30 7.15 Mon-Thu 7.15

18A
GALAXY CINEMAS & SHERWOOD PARK
2020 Sherwood Drive
Edmonton 780-416-0150

PG
2 FAST 2 FURIOUS
Violent scenes. Fri 4.20 7.00 9.45
Sat-Sun 2.00 4.20 7.00 9.45
Mon-Thu 7.00 9.45

14A
FINDING NEMO
Fri 3.45 4.30 6.50 7.20 9.00 9.30
Sat-Sun 1.00 1.45 3.45 4.30
6.50 7.20 9.00 9.30
Mon-Thu 6.50 7.20 9.00 9.30

PG
THE ITALIAN JOB
Fri 3.25 7.15 9.55
Sat-Sun 12.50 3.25 7.15 9.55
Mon-Thu 7.15 9.55

14A
BRUCE ALMIGHTY
Coarse language. Fri 4.15 7.10 9.40
Sat-Sun 1.30 4.15 7.10 9.40
Mon-Thu 7.10 9.40

PG
X2
May frighten younger children
Daily 9.00

PG
DADDY DAY CARE
Fri 4.05 6.35 Sat-Sun 1.15 4.05 6.35
Mon-Thu 6.35

14A
THE MATRIX: RELOADED
Violent scenes. Fri 3.30 6.45 9.50
Sat-Sun 12.15 3.30 6.45 9.50
Mon-Thu 6.45 9.50

14A
HOLLYWOOD HOMICIDE
Fri 3.15 6.40 9.20
Sat-Sun 12.45 3.15 6.40 9.20
Mon-Thu 6.40 9.20

G
DUMB AND DUMBERER:
WHEN HARRY MET LLOYD
Crude content. Fri 4.00 7.30 9.35
Sat-Sun 2.10 4.00 7.30 9.35
Mon-Thu 7.30 9.35

PG
RUGRATS GO WILD
Fri 4.25 6.30 8.30
Sat-Sun 12.25 2.25 4.25 6.30 8.30
Mon-Thu 6.30 8.30

PG
FAMOUS PLAYERS
GATEWAY 8

29 Ave. Calgary Trail. 436-6977

14A
THE LIZZIE McGUIRE MOVIE
Fri Sat Sun 1.20 3.50 7.10 9.25
Mon Tue Wed Thu 7.10 9.25

PG
THE IN-LAWS
Suggestive language
Fri Sat Sun 1.10 3.30 7.15 9.35
Mon Tue Wed Thu 7.15 9.35

14A
THE ITALIAN JOB
Fri Sat Sun 1.00 1.45 3.45 4.30 6.50 7.20 9.20
9.50 Mon Tue Wed Thu 6.50 7.20 9.20 9.50

PG
ANGER MANAGEMENT
Fri Sat Sun 1.40 4.10 7.00 9.30
Mon Tue Wed Thu 7.00 9.30

G
IDENTITY
Gory violence
Fri Sat Sun 1.30 4.00 7.30 9.45
Mon Tue Wed Thu 7.30 9.45

PG
BEND IT LIKE BECKHAM
Fri Sat Sun 1.15 4.20 7.05 9.40
Mon Tue Wed Thu 7.05 9.40

14A
RUGRATS GO WILD
Fri Sat Sun 12.45 2.45 4.45 6.45 9.00
Mon Tue Wed Thu 6.45 9.00

PG
PARAMOUNT THX
10233 Jasper Ave. 428-1307

14A
RUGRATS GO WILD
No showtimes currently available

SILVERCITY WEST EDMONTON MALL
WEM, 8882-170 St. 444-2400

14A
2 FAST 2 FURIOUS
Violent scenes. No passes
1.10 1.40 3.50 4.20 7.10 7.40 9.50 10.20

PG
BRUCE ALMIGHTY
Coarse language. Fri Sat Mon Tue Wed Thu
12.30 1.05 3.45 4.15 6.50 7.35 9.40 10.10
Sun 12.30 1.05 3.45 6.50 9.40 10.10

G
GHOSTS OF THE ABYSS
12.15 5.15

14A
THE MATRIX: RELOADED
Violent scenes. Fri Sat Sun Tue Wed Thu 12.10
3.20 6.45 9.55 Mon 12.10 3.20 9.55
Daily 2.00 7.15 10.30

14A
HOLLYWOOD HOMICIDE
12.45 3.40 7.00 10.00

14A
THE ITALIAN JOB
1.00 4.10 7.50 10.25
Cinebabies Wed 1.00

G
FINDING NEMO
12.00 1.15 2.30 4.00 5.00 7.05 7.30 9.20 9.50

G
RUGRATS GO WILD
12.15 2.45 5.15 7.20 9.30

WWE: BAD BLOOD
Classification not available. Live Event
Sun 5.00

PG
X2
May frighten younger children.
12.20 3.30 7.20 10.15

WESTMOUNT CENTRE
111 Ave. Groat Rd. 455-8726

14A
2 FAST 2 FURIOUS
No passes. Violent scenes
Fri Sat Sun Tue 1.00 4.00 7.30 9.50
Mon Wed Thu 7.30 9.50

PG
BRUCE ALMIGHTY
Coarse language. Fri Sat Sun Tue 12.45 3.15
6.50 9.20 Mon Wed Thu 6.50 9.20

G
FINDING NEMO
Fri Sat Sun Tue 12.15 2.30 4.45 7.15 9.30
Mon Wed Thu 7.15 9.30

14A
HOLLYWOOD HOMICIDE
Fri Sat Sun Tue 12.30 3.45 7.00 9.40
Mon Wed Thu 7.00 9.40

MOVIES 12
130 AVE. 50TH STREET 472-9779
CINEMA CITY 12
3611 99 STREET 463-5481
SHOWING AT BOTH CINEMAS

14A
CHICAGO
Sat Sun 11.05 Daily 1.25 4.10 7.05 9.25
Fri Sat Midnight 11.55

14A
PHONE BOOTH
Coarse language throughout
Sat Sun 11.15 Daily 1.20 4.40 7.10 9.20
Fri Sat Midnight 11.45

G
RUGRATS
Sat Sun 11.45 Daily 2.10

14A
THE LORD OF THE RINGS:
THE TWO TOWERS
Violent scenes, frightening scenes
Daily 12.35 4.15 7.50
Fri Sat Midnight 11.25

PG
MALIBU'S MOST WANTED
Coarse language.
Sat Sun 11.10 Daily 1.15 3.15 5.10 7.25 9.35
Fri Sat Midnight 11.30

PG
THE CORE
Not suitable for younger children
Daily 4.10 7.00 9.45
Fri Sat Midnight 12.20

14A
BOWLING FOR COLUMBINE
Sat Sun 11.00 Daily 1.30 4.20 7.05 9.50
Fri Sat Midnight 12.15

PG
AGENT CODY BANKS
Sat Sun 11.30 Daily 1.35 4.05 7.15 9.40
Fri Sat Midnight 11.50

18A
THE HUNTED
Brutal violence throughout
Sat Sun 11.50 Daily 2.20 4.35 7.40 10.05
Fri Sat Midnight 12.05

G
WHAT A GIRL WANTS
Sat Sun 11.35 2.20 4.50

PG
BRINGING DOWN THE HOUSE
Suggestive language, not suitable
for younger children
Sat Sun 11.25 Daily 1.45 4.30 7.30 10.00
Fri Sat Midnight 12.15

PG
BULLETPROOF MONK
Violent scenes, not suitable for
younger children
Sat Sun 11.15
Daily 2.15 4.55 7.45 10.10
Fri Sat Midnight 12.25

PG
HOW TO LOSE A GUY IN 10 DAYS
Suggestive language
Sat Sun 11.20
Daily 1.40 4.25 7.20 9.50
Fri Sat Midnight 12.00

18A
OLD SCHOOL
Crude sexual content
Sat Sun 11.40
Daily 2.00 4.45 7.35 10.15
Fri Sat Midnight 12.10

Pederson, paint your engines

Beth Pederson's images of tractors and bicycles are anything but mechanical

By AGNIESZKA MATEJKO

Until I met Beth Pederson, I thought that there were two kinds of people in this world: Luddites like me, and those who confidently buy new cellphones without panicking over whether they'll be able to figure out how to work them. These qualities seem to run in families. For

instance, my father, in a moment of misguided inspiration, once decided to repair a bicycle; the dismembered parts were quickly strewn all over the backyard, with no hope under the heavens that he would ever be able to put them back together into anything resembling a bicycle.

PREVIEW VISUAL ARTS

Pederson, meanwhile, comes from a long line of mechanics—she once watched someone assemble a brand-new vehicle out of parts. "I was amazed that you could put something together out of all these pieces," she says. True, Pederson can't

change the oil in a car any more ably than I can, but what sets her apart is that she has no fear of machines. In fact, she has a unique love for them. In her show of paintings at Propaganda (as part of NextFest), the bright colours and playful shapes of tractor engines, bicycle gears and all manner of frightful gadgets become, in her words, "almost like candies."

"I have a fair number of family members who work in the car industry," Pederson says. "My mom has a job as a parts-man in a car dealership." As a child, Pederson would often visit her mom's work and sit quietly, leafing through books while listening in on conversations about cars being conducted all around her.



"I liked looking at the mechanical drawings in my mom's parts books," she says. To her, these intricate parts seemed like countless blocks of Lego. "I also have a couple of uncles who are mechanics," Pederson adds. "I remember going in [to their repair shops] and everything smelled like oil and there were mounds of parts."

Pederson has translated those

childhood memories onto large canvases filled with intimate close-ups of engines. But these images are nothing like what you might see in a machine shop; instead, they evoke the creative chaos of toys strewn about a child's playroom. Her bicycle wheels form playful patterns—something like a child dipping a seashell into paint—and delighting in the printed shapes. Her pipes and gears sparkle like twinkling stars. There's nothing childlike about Pederson's technique, however. A fine arts graduate from NASCAD, Pederson has a patient, skillful hand and a nearly Renaissance love for detail. She may not paint with one hair on her brush and a magnifying glass like Jan van Eyck, but her mastery of glossy surfaces is complete. She can paint the reflection on a nut and bolt with the same joy as other artists paint flowers.

ONE OF PEDERSON'S FAVORITE subjects is a tractor engine. ("Every brand of tractor has its signature colour," she says with visible delight.) In one of her paintings, "Jennifer Dahlia Moline," a woman is shown leaning pensively over a railing. The lights of the big city glare ominously behind her. In front of her is a large close-up of a canola field yellow tractor engine—"a Minneapolis Moline tractor," Pederson says. On the other side of the woman floats a bouquet of yellow flowers. "Putting the flowers next to the tractor engine relates to a rural theme, being away from the city," she explains. Adrift in a big city, the woman seems to have stopped for a moment. Fragments of daydreams and childhood memories of the farm envelop her. "I would like to live in the country," says Pederson wistfully. "It gives you a place where you can collect your thoughts."

"Because I am a woman," she continues, "I find it interesting to paint machines with colours that you wouldn't expect: pinks and turquoise. For people who are not interested in it, that makes it more appealing and attractive." Pederson is right; she does transform the humble, grey, oily-smelling engine into something as affable as an illustration from a child's book of fairy tales. "Most people seem to notice the beauty of nature more than machines," she says. "Yet machines are beautiful objects in themselves. Perhaps the next time I look under the hood of my car, I'll think of Pederson and imagine a garden. ☺"

BETH PEDERSON

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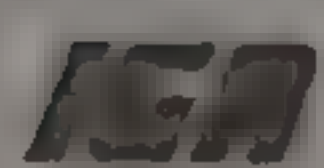
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Global

Marty Chan brings the Peking Opera to Edmonton with *The Forbidden Phoenix*

By PAUL MATWYCHUK

A few months ago, actor Chris Fassbender read an early draft of a new play by Marty Chan that he had agreed to appear in. "I thought it would be an easy paycheck," says Fassbender. "I was supposed to play a redneck, and I died in the first act." He then went to Cuba for a short vacation with his girlfriend and returned to Edmonton a few weeks later, tanned, rested and ready to start rehearsing. Little did he know how much the script had changed in his absence; now he was playing two characters, both of them female, and Chan and director Ben Henderson were giving him three weeks to bone up on his acrobatic stage fighting and his sleight-of-hand magic tricks. Oh, and by the way, did he have any experience walking on stilts?

The play that now exists as *The Forbidden Phoenix*, the newest production from the independent Edmonton theatre company Running With Scissors Theatre, was always in flux, Chan says. Its seeds lie in a show Chan created for Theatre One in Nanaimo, B.C.; entitled *Best Left Buried*, it was a naturalistically told tale of generational conflict set against the backdrop of the devastating 1960 fire that destroyed Nanaimo's Chinatown. "We were thinking about doing it here," Chan says, "but because the story was so specific to the Nanaimo community, we would need to make a whole lot of revisions to make it more accessible to Edmonton audiences. And then one day something snapped in my brain, and I asked myself, 'What if we created a hybrid of myth and a realistic story?'"

AND SO, CHAN BEGAN writing a new version of the play in which the story of an aging Chinese bachelor bitterly recalling his experiences after emigrating to Canada would alternate with fantasy sequences commenting on that storyline and inspired by the vibrant, highly theatrical and physical performing style of the Peking Opera. But Chan, ever the perfectionist, still wasn't happy with his script. He'd used a similar storytelling technique in his award-winning 1995 comedy *Mom, Dad, I'm Living With a White Girl* (in which the main story, about a young interracial couple dealing with resistance from the boy's traditional Chinese parents, was periodically interrupted by campy scenes from a fictitious Sax Rohmer-style "Yellow Peril" B-movie from the '30s), and Chan couldn't help but think he was simply repeating himself. He was stuck—that is, until a very risky idea occurred to him.

"Normally, I just write stuff," Chan says. "But this was the first time I've ever called Ben to say, 'I

need your opinion on this. I'm scared to death of what this thing is becoming.' And of course, he said, 'Well, if you're scared to death, that's the reason why we should do it!'"

Chan's scary idea was to throw out the realistic part of his script entirely and to do the entire play in the style of the Peking Opera—complete with elaborate costumes, intricate makeup, physically demanding fight sequences and a bold, declarative acting style that owes very little to Western notions of realism or naturalism. "My interest in the Peking Opera took off when I was in China and saw a live performance," says Chan. "My mouth was hanging open at what they were doing; not only was there singing, but there was a clown aspect to it, a martial arts aspect, there were acrobatics. And I kept thinking, 'You could take one of these elements and put it into a show that you'd see in Edmonton, and that would be enough in itself.' But I foolhardily decided, 'Let's put all of these elements in. And just to make things interesting, let's throw some stage magic in there as well!' You know, as if the actors weren't working hard enough already."

While Peking Opera performers train all their lives, steeping themselves in the company's 200-year traditions, Chan and Henderson's cast (Fassbender, Jared Matsunaga-Turnbull, Elyne Quan and George Szilagy)

had to be ready by June. "Not a single moment in rehearsal can be wasted," says Fassbender. "Jared's always got these coins in his hand, working on a trick he has to do in the show. Actually it's getting kind of annoying because he'll drop them every five minutes. But it's necessary—he really does have to become a magician for the show or else it'll fall flat. Elyne and I are always trying to find an extra few moments where we can run through our fight again. And unfortunately, I'm not a ninja."

A LINGERING INJURY from a car accident he got into while making his way back to Edmonton from Mexico may prevent Fassbender from ever reaching full-fledged ninjahood, but he seems to be taking to the physical aspects of the production with remarkable ease—he seems to have a particular knack for walking on stilts, although maybe the rare opportunity to look down from a 7'7" height on his 6'4" co-stars Matsunaga-Turnbull and Szilagy is giving him a great deal extra incentive. If Fassbender finds anything daunting about acting in *The Forbidden Phoenix* (apart from playing a woman) is simply this production's sheer ambition. "It's exciting," he says, "but it's also terrifying. At certain points in rehearsal, I think 'Oh, we don't have enough time, we'll never have it ready.' But we



have to! So it'll be ready."

"It's a big production for an independent company," says Henderson. "But it came about partly through the core group [Henderson, Chan, designer Robert Shannon and magic consultant Ron Pearson] sitting down and asking, 'Okay. How do we want to push ourselves next?' Our name, Running With Scissors, isn't an accident. It's about stretching ourselves. There's no point in doing a show if it's something we could pull off with one hand tied behind our backs. I mean, God knows we're not making any money on it, so why not stretch our minds, stretch our imaginations in the meantime?"

To a large extent, Chan's script requires the audience to stretch their

imaginations as well. What began as a story of Chinese railroad workers in British Columbia has now been transformed into a mythic fantasy that doesn't mention railroads, trains or immigrant shantytowns even once. Instead, Chan's hero is now the Monkey King (Quan), the resourceful ruler of a poor kingdom who, as the play opens, decides he can no longer watch helplessly as his subjects starve. He reluctantly leaves his most devoted subject, the clownish Laosan (Matsunaga-Turnbull) behind as he wanders through a magical waterfall and emerges in a plentiful western kingdom ruled by the despotic Tiger (Szilagy). The Tiger quickly puts the Monkey King to work digging a hole through an enormous mountain so

that he can be reunited with his one great love, the Iron Dragon, who lives on the other side. Hmmmm... Western kingdom? Iron Dragon? Do I smell an allegory here?

"Well," Chan says, "I think when you've got a character named the Iron Dragon come out in a giant two-person costume that sort of looks like a train, people sort of pick up on what we're up to."

"The allegory is pretty hard to miss," says Henderson, "but I don't think the story depends on the allegory by any means. I think the story has its own integrity—which, of course, is the point of an allegory. And I don't think we're making choices based on

SEE NEXT PAGE



theatre notes

By PAUL MATWYCHUK

Ad lib confab

Improvaganza! • Varscona Theatre • June 17-28 (7 and 9pm; no shows Sun or Mon) • preVUE Rapid Fire Theatre bills itself as the improv world's "Ultra-Super-Grand-Global-Champions," but RFT artistic director Jacob Banigan says that the competitive structure of the upcoming third annual Masters of the Universe Theatresports Tournament is really just for show. "The real heart of improv," he explains, "is trust and supporting every-

body else. No one actually tries to win; we all just try to do good scenes."

The Masters of the Universe tournament—in which nearly a dozen international teams of improvisers from as far afield as Hong Kong, Germany, Seattle, Belgium, New Zealand and, er, Winnipeg—is only one component of *Improvaganza*, a two-week-long theatre event that's sort of the improv community's equivalent of the G-8 conference. An entirely different series of live performances—the International Improv Jam-boree, in which teams from various cities show off their most exotic improv games—takes place during *Improvaganza*'s second week. There are also plenty of behind-the-scenes events not open to the public, including improv workshops (such as a session with Seattle improv guru Randy Dixon) and professional development meetings in which improvisers and artistic directors share new games and compare notes on running improv schools, developing audiences and generating publicity.

"Things happen in the festival that can't happen on their own," says Banigan. "Every city has its own style, its own strengths, and when people from those different cities meet and start doing stuff together, that's where the excitement is for us. Every time we get together, a new development occurs."

With 10 shows taking place over 12 days—not including the usual Friday and Saturday late-night editions of *Chimprov* and *Theatresports*—that's a lot of improv for an audience to absorb. Then again, Rapid Fire has cultivated an eager and surprisingly sophisticated taste among young Edmontonians for their brand of risky, spontaneous theatre. "I'm just so grateful," Banigan says, "that audiences have such a symbiotic relationship with us—they want to indulge us, they want to come see us do what we love doing.... And we've trained the audience to let us tell stories. It's not like bar improv; they know we don't have to make cheap jokes to get a laugh. One of the great things about *Improvaganza* is that people come here from different cities and different improv backgrounds who see that when you do improv, you don't always have to be funny—or at least always have to try to be funny. Of course, for us, the more dramatic we try to be, the funnier the scene becomes."

The Forbidden Phoenix

Continued from previous page

the allegorical elements of the script; we're making choices based on what's happening in the story, and we've found that the allegory sort of tends to take care of itself. And for the allegory to work, you've got to ask the audience to make the leap. You can't make it for them."

"Truthfully," Fassbender says, "we spent about two days talking about the allegory in the play, and I hated hearing about it and being reminded of it." Chan says that this is the first thing he's ever written with layers to it ("No," he insists when I ask if he's indulging in a bit of false modesty, "everything else I've written tends to be pretty straight-on"), but for Fassbender, the key to performing the script is keeping everything on the surface. "I have the opposite reaction to the play from Marty," he says. "He talks about filling the play with subtext, but for me, as an actor, I feel like it really asks me to wear my heart on my sleeve. What you see on the page, for the most part, is what you're playing. And that's hard—it requires you to be completely open right from page one whereas in other plays, you try to hold a little back and save it for later. It's not about melodrama, but it

There's a lesson in there somewhere."

Locomotive and opportunity

Last Monday, the Alberta Playwrights Network announced the winning scripts in the 2003 Alberta Playwriting Competition (the most lucrative provincial playwriting prize in all of Canada), both of which were the work of Edmontonian playwrights. **Beth Graham** and **Daniela Vaskalic** won the \$3,500 award in the Full-Length category for *The Last Train*, while **Mark Stubbings** won \$1,500 in the Discovery category for his grim comedy *Dust*.

"It took so long for them to announce the winner that we just assumed they hadn't picked us," says Graham, whose successful partnership with Vaskalic began in 1999 with their Sterling-winning Fringe hit *The Drowning Girls*. *The Last Train*, an imaginary conversation between the female subjects of five famous paintings by Picasso, Toulouse-Lautrec, Manet, Van Gogh and Modigliani, had a well-received staged reading last month as part of Workshop West's Springboards Festival and will be getting a full production next season at Shadow Theatre.

"We'd never entered playwriting competitions until this year," Graham says, "but this was our first full-length

is about complete and unabashed emotional commitment."

"It's something I've noticed a lot in working with new plays," says Henderson (who also works as a dramaturg at the Saskatchewan Playwrights' Centre). "There's a habit we've gotten into in the theatre where we decide we'll keep the audience's interest by hinting there's something going on that we're not going to tell you about just yet. And what I like about *The Forbidden Phoenix* is that it's the exact opposite of that—it says, 'Here it is!' It's always completely active; it's not going, 'There's a secret here, but you'll have to wait until Act Three to find out what it is.' I find I'm encouraging a lot of the writers I'm working with to ask, 'What would happen if I just told the audience that?' And it's often much more exciting to have the audience wonder not 'What's going on?' but 'What'll happen next?'"

CHAN AND HENDERSON struck gold with their previous collaborations—both *Mom, Dad* and their 1999 Fringe hit *The Bone House* enjoyed very successful runs after their original productions—but as for what'll happen next with *The Forbidden Phoenix*, the future is a mystery. Certainly their plan is to do an Edmonton run, perfect it and then take it

play, so we figured why not take a chance and throw our hat into the ring? It seems kind of a hilarious thing that this is how you get exposure for a new play these days, but the money is great and the prize comes with a workshop, so we're especially looking forward to doing that and tinkering around with it some more."

Stubbings (who's currently acting in the Walterdale Theatre's Festival of One-Acts) has a similar tale to tell: *Dust* is his first full-length play and the first play he's ever entered in a writing competition. It's the story of the only female hearse-driver at a funeral home and her difficulties adapting to the cynical, seemingly callous attitude of her male co-workers toward their grieving clients. "It's took me a year to write," Stubbings says, "and I didn't really know what it was even about until I was halfway through it. I find a lot of people use humour as a defence mechanism, and so for me the play is about figuring out a healthy way of facing tragedy and loss and the death of a loved one."

The play received a staged reading last week at NextFest, and Stubbings is looking forward to workshoping it some more with APN. "It needs work," he says, "but they all do. I'm determined to produce it, though—but whether that's at the Fringe or if I can shop it around to a theatre company around town, I still don't know." ☐

on tour, but the show's enormous ambitions and unconventional staging do make it a bit of a wild card.

"We're the first to admit we could fall flat on our faces here," says Chan. "Most audiences are used to seeing a familiar story presented onstage in a fairly realistic context, and here we are creating a myth and then incorporating fights and magic and all of that. But I keep thinking about when I was in New York last October and I went to see [performance art trio] Blue Man Group. And one of the most amazing parts of that show was one of the blue men starting throwing marshmallows at one of the others, who would catch them in his mouth. And not just one—but, like, 30! And I kept thinking how at any point one of those marshmallows could bounce off his nose and that would be the end of the bit. At any point it could go wrong! It's the same here—and my hope is that element of risk will translate to our audience. They'll realize they're seeing something unfold onstage, right then and there. And they'll think that's exciting." ☐

THE FORBIDDEN PHOENIX

Directed by Ben Henderson • Written by Marty Chan • Starring Chris Fassbender, Jared Matsunaga-Turnbull, Elyne Quan and George Szilagyi • Catalyst Theatre • June 13-29 • 420-1757

BY MARTY CHAN

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GALLERIES/MUSE-

ALBERTA CRAFT COUNCIL GALLERY See What's Happening Downtown

ART BEAT GALLERY 8 Mission Ave (459-3677) • New artworks by the Artist Borealis group • Until June 21

BEARCLAW GALLERY 10403-124 St (482-1204) • **TIME AND LIFE:** Paintings by Woodland artist Roy Thomas; until June 20

BUZZY'S Lower level, 10416-82 Ave (437-3707) • Artworks by Sirkka Kadatz

CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 Ave (461-3427) • **GATHERING OF ART:** Acrylic paintings by Patricia Trudeau, water-colours by Georges Kirbac, oil paintings by Gai Praharenka, woodworks by David Belzile; until June 18 • Artworks by Govro, Césaire, Sylvia Crst, Louise Amyotte; June 20-July 2

CHRISTL BERGSTROM'S RED GALLERY 9621-82 Ave (439-8210) • Open Mon-Fri 11am-5pm; Sat by appointment • **ON BEING DIDACTIC (BUT NOT NECESSARILY PEDANTIC):** Paintings by Christl Bergstrom

DESTINA GALLERY 10727-124 St (488-8720) • Open Wed-Sat 11am-5pm • **FRUITS OF OUR LABOUR - ODE TO THE GARDEN:** Artworks by various artists • Until July 15

EDMONTON ART GALLERY See What's Happening Downtown

ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd (482-1402) • Open Tue-Fri 10am-5pm; Sat 10am-4pm • **LITTLE GEMS:** Small paintings on paper by James Trevelyan • Until June 27

EXTENSION CENTRE GALLERY 2nd Fl University Extension Centre, 8303-112 St (492-3034) • Open Mon-Thu 8:30am-8pm; Fri, 8:30am-4:30pm; Sat 9am-noon • **THE BLUE BEFORE DAWN:** Drawings and paintings by Jim Davies • Until July 9

FAB GALLERY 1-1 Fine Arts Building, U of A Campus, 112 St, 89 Ave (492-2081) • Open Tue-Fri 10am-5pm; Sun 2-5pm • **LINES OF SITE 2003: CONFLUENT VISUAL CULTURES:** Artworks by graduate students and staff from the print-making program • June 20-July 2

FORT DOOR 10308-81 Ave (432-7535) • Open Mon-Wed 10am-6pm; Thu and Fri 10am-9pm; Sat 10am-6pm, Sun 12-5pm • Eskimo soapstone carvings by M. Iyaituk. West Coast Native and Eskimo silver and gold jewellery by J. Gilbert • Until June 30

FRINGE GALLERY Bsmt 10516 Whyte Ave (432-0240) • Open Mon-Sat 9:30am-6pm • **CLEAR CONFUSION:** Mixed media installation by Myken Woods and Liu Landing • Until June 30

GALLERY WALK Between Jasper Avenue at 123 Street and Stony Plain Road at 124 Street • **THE ART OF YOUTH:** Presented by the Gallery Walk Association of Edmonton • Agnes Bugera Gallery, 12310 Jasper Ave (482-2854) With Strathcona High School • Bearclaw Gallery, 10403-124 St (482-1204) With Amiskwaciy Academy • Douglas Udell Gallery, 10332-124 St (488-4445) With Oliver School • Electrum Design Studio, 12419 Stony Plain Rd (482-1402) With Harry Ainlay High School • Front Gallery, 12312 Jasper Ave (488-2952) With Virginia Park School • Scott Gallery, 10411-124 St (488-3619) With Glenora School • West End Gallery, 12308 Jasper Ave (488-4892) With Victoria School • Coinciding with the Edward's Street Fair: Sat, June 21 (10am-5pm)

GIORDANO GALLERY See What's Happening Downtown

HARCOURT HOUSE 10215-112 St (426-4180)

• Open Mon-Fri 10am-5pm; Sat 12-4pm • **CHIMERA:** Artworks by Montreal artist Ted Hiebert; until June 14 • Artworks by Harcourt members • **ANNEX: NAKED:** Figurative artworks • June 21-July 2 • **PEEP SHOW II:** Open house and opening reception: June 21 (12-5pm)

JEFF ALLEN ART GALLERY Strathcona Place, 10831 University Ave (433-5807) • Open Mon-Fri 9am-4pm • **VIEWS OF NATURE:** Landscape and floral paintings by Ann McLaughlin • Until July 3

JOHNSON GALLERY 7711-85 St (465-6171) • Open Mon-Fri 9am-5:30pm; Sat 9am-5pm • Artworks by Illingsworth Kerr, Susan Gardiner, Thelma Manarey, William Parsons, Andre Raymond Besse, Meredith Evans. Pottery by Peggy Heer • Until June 30

JOHNSON GALLERY 11817-80 St (479-8424) • Open Mon-Fri 9am-5:30pm; Sat 9am-5pm • Artworks by John McMann, Mike Horyn, William Lumsden, Geza Marich, George Weber • Until June 30

LATITUDE 53 See What's Happening Downtown

McMULLEN GALLERY U of A Hospital, East Entrance, 8440-112 St (407-7152) • Open Mon-Fri 10am-8pm, Sat-Sun 1-8pm • **MISCELLANEOUS CONNECTIONS:** Artworks by Darren Bertrand, Fiona Connell, Dick Der, Keath Lenge and Ruby J. Mah; until June 15 • **FANTASY IN FIBRE:** A presentation of contemporary and traditional fabric art; June 21-Aug. 24

MCPAC MULTICULTURAL PUBLIC ART GALLERY 5411-51 St, Stony Plain (963-2777) • Open 10am-4pm • **WINDOWS, MUSICIANS AND LANDSCAPE:** New works by Steve R. Mitts • Until June 23

MOUNTAIN FOODS CAFÉ Jasper (780-852-8117) • **THE KUNST-AUSSTELLUNG: UNLEASHED:** Artworks by Lorraine Wilkinson and Leanne Stanko

MUSÉE HÉRITAGE MUSEUM 5 St. Anne Street, St. Albert (459-1528) • Open Mon-Sat 10am-5pm; Sun 1-5pm • **FACES OF ST. ALBERT** Until Aug. 24 • \$2 (suggested donation)

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) • Open Mon-Sat 10-5pm; Thu 10am-8pm • **VICTOR IAN POST.** Celebrating the photographic artworks of Victor Ian Post • Until June 28

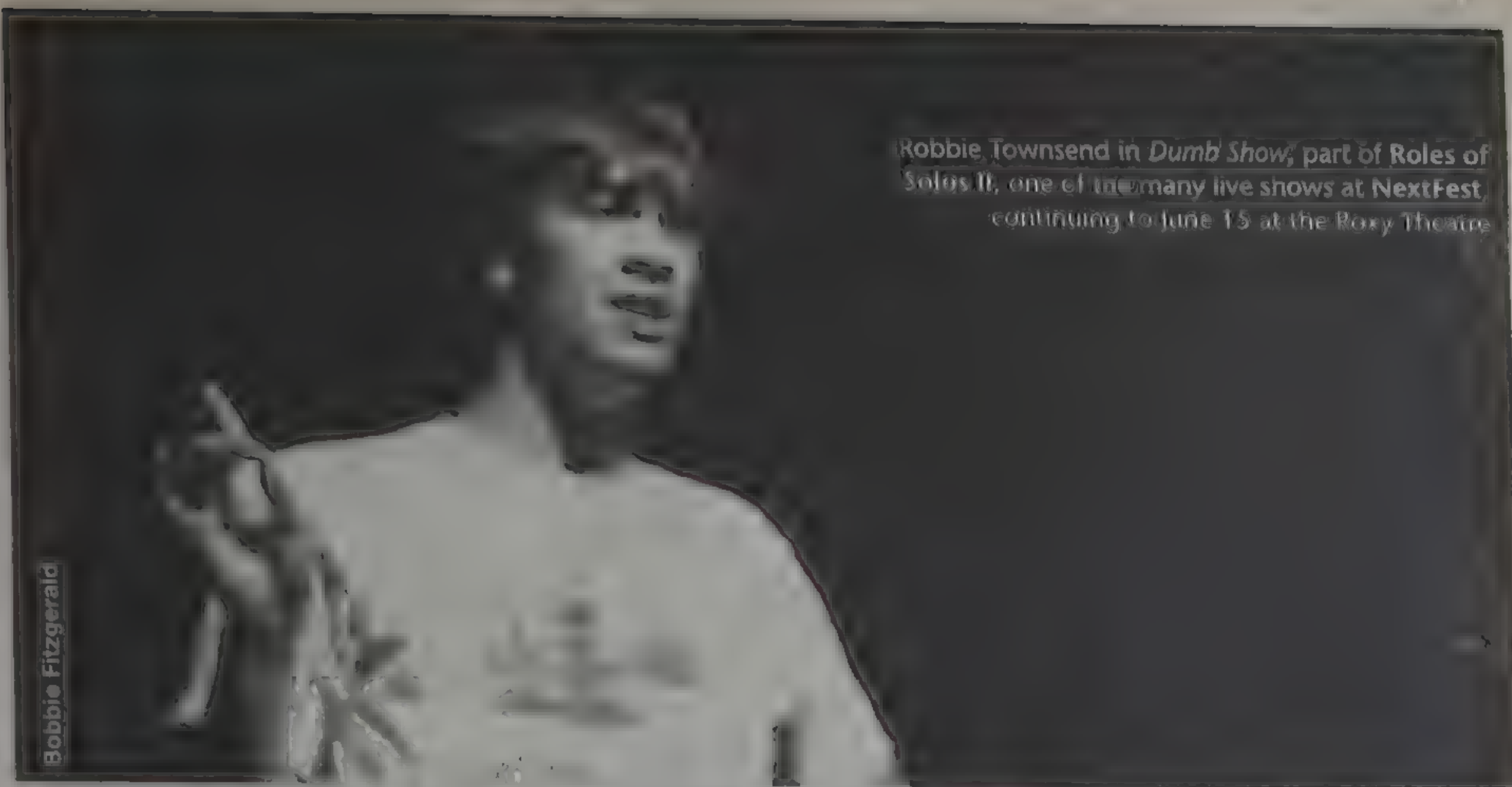
PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave (453-9100) • Open weekdays 9am-9pm; weekends 9am-5pm • **BIG THINGS 2** Featuring large-scale sculptures by the artists of the North Edmonton Sculpture Workshop; until Apr. 30, 2004 • **WILDLIFE PHOTOGRAPHER OF THE YEAR:** Canadian premiere of wildlife photographs; until Sept. 28 • **SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit • **SPOTLIGHT GALLERY: GO FISH!** Featuring the research and collections of the Museum's ichthyology program. Until July 20 • **THE NATURAL HISTORY GALLERY:** • **BUG ROOM:** Live invertebrate display. Permanent exhibit • **THE BIRD GALLERY.** Mounted birds. Permanent exhibit • **THE WILD ALBERTA PREVIEW GALLERY:** Sneak peek at the new gallery's layout • **TREASURES OF THE EARTH:** Geology collection. Permanent exhibit • **A TO Z AT THE MUSEUM:** Every Sat (9am-11am): family-fun drop-in program

SCOTT GALLERY 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • Artworks by Doug Haynes, Arlene Wasylsynchuk, H.G. Glyde, Francine Gravel. Ceramics by Richard and Carol Selfridge, Ame Handley

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SNAP GALLERY See What's Happening Downtown

SNOWBIRD GALLERY WEM, 8882-170 St



Robbie Townsend in *Dumb Show*, part of *Roles of Solos II*, one of many live shows at NextFest continuing to June 15 at the Roxy Theatre

(444-1024) • Work by J. Yardley-Jones and Gregg Johnson, acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg

SOSA (SOCIETY OF STUDENT ARTISTS) GALLERY See What's Happening Downtown

SPECTRUM ART GALLERY AND STUDIO 11745 Jasper Ave (482-6677) • Open daily 10am-6pm • Paintings by Christopher Lucas, Patricia Young, Bridgit Turner, Deanna Larson and David Phillips

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STUDIO 321 See What's Happening Downtown

STUDIO GALLERY 143 Grandin Park Plaza, St. Albert (460-5990) • Open Tue-Fri 10am-5pm; Sat 10am-4pm or by appointment • **INSTINCTS AND INTUITION:** Paintings by various artists • Until June 28

UNIVERSITY OF ALBERTA Human Ecology Building, 116 St, 89 Ave (492-2528) • Open Mon-Fri 8am-9pm, Sat 8am-4pm, Sun noon 4pm • **1950s RETROSPECTIVE:** Selected items from the U of A clothing and textiles collection • Until Oct 30

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • Fibre works by various artists • June 20-July 2 • Open house: Sat, June 21 (noon-5pm)

WORKS ART AND DESIGN FESTIVAL See What's Happening Downtown

WORKS GALLERY See What's Happening Downtown

LITERARY

BACKROOM VODKA BAR 10324-82 Ave, upstairs • Every Tue (8pm): A Raving Poets presentation

CHAPTERS WEM, Phase 4 (444-2555) • Harry Potter 5 release party with food, games, prizes, and a magician • Fri, June 20 (8pm-1:30am) • Free

NAKED CYBER CAFÉ See What's Happening Downtown

STANLEY A. MILNER LIBRARY See What's Happening Downtown

LIVE COMEDY

CITADEL THEATRE See What's Happening Downtown

THE COMEDY FACTORY 3414 Gateway Boulevard (469-4999) • Fri, June 13 (8:30pm); Sat, June 14 (8pm and 10:30pm): Factory Players Improv

FARGO'S 10307-82 Ave (433-4526) • Fargo's Laugh-a-Lot Comedy • Every Sun

JUBILEE AUDITORIUM 11455-87 Ave • Fri, June 13: A Night of Improv

SIDETRACK CAFÉ 10333-112 St (421-1326) • Comedy improv show • Every Thu (7:30-9:30pm) • \$3

THEATRE

AN EVENING OF ONE-ACTS Walterdale Playhouse, 10322-83 Ave (439-2845/ 451-8000) • A collection of short plays by Canadian playwrights, featuring *Never Swim Alone* by Daniel MacIvor, *Heroes* by Ken Mitchell and the world premiere of *Iceland* by local playwright Jonathan Seinen • Until June 14 (8pm) • \$5 • Tickets available at TicketMaster

BETWITCHED Jubilations Dinner Theatre, Upper Level, Phase III, WEM (484-2424) • A freewheeling parody of the supernatural '60s sitcom *Bewitched*, in which the imperious witch Endora transports Samantha, Darrin and Tabitha back in time to the swinging London of the 1960s in order to show them how much fun witchcraft can be • Until June 15 • Wed, Thu, Sun: \$45.95; Fri-Sat: \$55.95

CHIMPROVI The New Varscona Theatre, 10329-83 Ave (448-0695) • Long-form improvisational sketches performed by Rapid Fire Theatre's top improvisers • Every Saturday (11pm)

THE FORBIDDEN PHOENIX Catalyst Theatre, 8529 Gateway Boulevard (420-1757) • By Marty Chan • Presented by Running with Scissors Theatre • Ben Henderson directs Chris Fassbender, Jared Matsunaga-Turnbull, Elyne Quan and George Szilagyi in *Mom, Dad, I'm Living With a White Girl* playwright Marty Chan's new play, inspired by the visually spectacular productions of the Peking Opera, which uses the old Chinese myth of the Monkey King's journey to a prosperous Western king dom as an allegory for the experiences of Chinese immigrants to Canada in the early 1900s • June 13-29 (8pm), Sunday matinees (2pm), no shows on Mondays • \$18/\$15 (student/senior/Equity members); Tuesdays Two-for-one; preview: Fri, June 13, \$10 • Tickets available at TIX on the Square 420-1757, Catalyst Theatre (one hour before show time)

FROM BROADWAY TO HOLLYWOOD Kaasa Theatre, Jubilee Auditorium, 11455-87 Ave (451-8000) • Presented by Edmonton Musical Theatre • A fast-paced revue written and hosted by broadcaster Colin Maclean paying tribute to Hollywood musicals from *Astaire and Rogers* to *The Rocky Horror Picture Show* to Disney cartoons like *The Little Mermaid* and *The Lion King* to recent spectaculars like *Moulin Rouge* and *Chicago* • June 12-14, June 17-21 (8pm) • \$20 • Tickets available at TicketMaster

I'LL TAKE THE TONY! Varscona Theatre,

10329-83 Ave (433-3399, #1) • An all-star cast of local actors and musicians (including Jeff Haslam, Ron Pederson, Jocelyn Ahlf, Kate Ryan, Sheri Somerville, Josh Dean and Dana Wylie) perform songs both well-known and obscure from the last half-century of Tony-winning (and Tony-losing) Broadway musicals • Fundraiser for Teatro La Quindicina's upcoming season • Sun, June 15 (8pm) • \$20 (incl reception)

IMPROVAGANZA! Varscona Theatre, 10329-83 Ave (448-0695) • Presented by Rapid Fire Theatre • Teams of international improvisers, including squads from Atlanta, Japan, Winnipeg, Belgium, Calgary, Toronto, Seattle, New Zealand and Edmonton, compete in a series of fast-paced comedy battles to determine the new improv champions of the universe • June 17-28 (7pm and 9pm) • \$10, \$50 (10 show pass)

MURDER ON THE WESTERN EXPRESS Celebrations Dinner Theatre, Oasis Entertainment Hotel, 13103 Fort Rd (448-9339) • Jordan Thompson, Jeff Halaby and Erika Hoveland star in this spoof of Agatha Christie whodunits, in which famed detective Inspector Contralre is required once again to use his astonishing crime-solving skills following a murder on board a train travelling through the Rocky Mountains • Until Aug. 2

NEXTFEST: THE SYNCRUDE NEXT GENERATION ARTS FESTIVAL The Roxy, 10708-124 St, and various other venues throughout Edmonton (453-2440) • A wide-ranging festival showcasing the work of emerging young playwrights, musicians, visual artists, poets, dancers, choreographers and film and video artists. Featuring mainstage productions of the following new plays: *Apartment #604* by Alan Reed, *Bohemia Perso* by Ellen Chorley, *God's Favoured Child: A Rant* by James Hamilton, *Gnmwag* by Ryan Hughes, *Nocturne* by Tanya Marquardt, *Vibrant and Subtle Ways* by Nicole Schalenacker and *My Big Fat Greek Metamorphoses Project* by the Grant MacEwan Theatre Arts Class of 2003 • Until June 15 • Full schedule at www.nextfest.ca

OH SUSANNA Varscona Theatre 10329-83 Ave (433-3399) • Edmonton's live Euro-style talk show, featuring interviews, music, food and high-spirited all-star competition hosted by international glamour gal Susanna Patchouli and her co-host Eros, God of Love • Sat, June 28 (11pm)

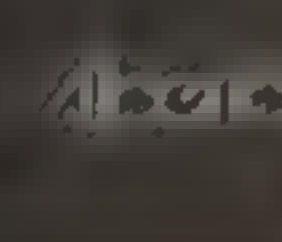
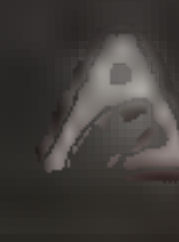
SPROUTS 2003 NEW PLAY FESTIVAL FOR KIDS See What's Happening Downtown

SURVIVAL: THE IMPROVISATION GAME See What's Happening Downtown

THEATRESPORTS New Varscona Theatre, 10329-83 Ave (448-0695) • Teams of improvisers create sketches on the spot based on audience suggestions, and have the results evaluated by a team of heartless judges • Every Friday (11pm)

Peep Show II
15th Annual Members Exhibition
11th Annual NAKED Show

June 20 - July 19, 2003
Opening Receptions and Open House
June 21 12 - 8 pm
10215 112 Street
426-4180





free will astrology

By ROB BREZSNY

ARIES

"People demand freedom of speech," said Norwegian philosopher Soren Kierkegaard, "as a compensation for the freedom of thought which they never use." I hope this smart-ass witticism gets you agitated, Aries. I hope it prods you to wonder whether maybe you sometimes let your mouth race ahead of your brain; whether maybe you're not as free from conventional wisdom as you imagine. Your energetic courage has propelled you halfway up the mountain; to get to the top you'll have to become more skilled at questioning your own assumptions.

TAURUS

Visualize your greatest fear. How much of it is based on a possibility that the dreaded experience could actually happen? What part of your foreboding, on the other hand, is fueled by your active imagination, your habitual propensity to worry and the pervasive angst the media has infected you with? Once you've meditated on those questions, Taurus, try these prescriptions: In the next 24 hours, take one step to reduce the level of anxiety you've accepted as normal. Take another step to diminish the power of your greatest fear. The astrological omens say you'll receive unexpected help if you do.

GEMINI

May 21 - June 20

You're a force of nature barely contained in your clothes, Gemini. You're elemental and irresistible; primordial yet playful. You're laughing like a river, dreaming like a volcano and as surprising as a snowstorm on a summer day. You can talk the way the animals think. You remind me of a waterfall exuding fireworks. How could anyone not be drawn to you? How could anyone not feel a bit nervous while drinking in your unpredictable charisma? You're way over the top, and I like it very much.

CANCER

June 21 - July 22

Here's a friendly warning to keep in mind during these last few days of tests and trials. It comes courtesy of German philosopher Friedrich Nietzsche: "He who fights with monsters might take care lest he thereby become a monster. And if you gaze for long into an abyss, the abyss gazes also into you." Would you like to avoid the fate he describes, Cancerian? (Say yes! Say yes!) All you have to do is relax with a heroic effort. Release every last ounce of tension and strain. Surrender, slacken and slow down with a consuming passion for repose. And do not, under any circumstances, try too hard.

LEO

July 23 - Aug 22

"I have a dream," Martin Luther King, Jr. proclaimed during his stirring speech at the Lincoln Memorial in Washington, D.C. on August 28, 1963. "I have a dream that one day this nation will rise up and live out the true meaning of its creed: 'We hold these truths to be self-evident: that all men are created equal'.... I have a dream that my four children will one day live in a nation where they will not be judged by the colour of their skin but by the content of their character." To help get yourself into alignment with current astrological influences, Leo, read or listen to King's entire speech in

the coming days. Let it inspire you to create your own personal "I have a dream" manifesto. It's high time you fantasized to the hilt about creating heaven on earth.

VIRGO

Aug 23 - Sept 22

If an astrologer from the old school were writing this horoscope, he might tell you that now is an excellent time to advance your ambitions through gossipy manipulation. But since you and I are in the business of creating a new civilization based on values that feed the soul, my take on your imminent future is different. I say it's a perfect moment to engage in uplifting gossip that serves the greater good. I suggest that you praise unsung heroes and name everything that's working well. The irony is that for people like us, dissing people always hurts our ambitions. One of the best ways to enhance our own possibilities is to use our power of speech to promote others' chances for happiness and success.

LIBRA

Sept 23 - Oct 22

When I'm mountain-biking on the ridge, I usually stick to the relatively smooth parts of the dirt trails. Now and then, though, I head straight towards the most jagged bumps and deepest pits. It feels good to test my sense of balance so dramatically—to have to make countless split-second adjustments as my bike rumbles over the rugged terrain. Far from being a hardship, the sensation is exhilarating. I do it on purpose because it's fun. From my analysis of the astrological omens, Libra, I reckon you're now in a phase comparable to the one I just described. May you enjoy every minute of the wild ride.

SCORPIO

Oct 23 - Nov 21

Writing in *Sky and Telescope* magazine, Roy Gallant described how long it took for scientists to consider the evidence for meteorites. Until the 1800s, "the

scientific community scoffed at those who believed stones fell from the heavens, though meteorites had been seen to fall and had been collected since ancient times by the Chinese and Egyptian.... As stones continued to rain down from the sky, learned scientists explained them away as condensations of the atmosphere or concretions of volcanic dust." Let this be a cautionary tale for you, Scorpio. There's a certain truth you've been dead-set against believing, let alone seeing, even though the evidence for it has been steadily growing. This week indisputable proof will come pouring in. Don't pretend it's not there.

SAGITTARIUS

Nov 22 - Dec 21

Do you have a muse? If not, get one as soon as possible. You shouldn't go another week without a mysterious, inspiring creature to drive you wonderfully crazy. If you do have a muse that is doing a fine job in service to your feisty spirit, reward him or her. Throw an exotic party in an unexpected location with vivacious revelers. Buy or make a surprising gift that has a muse-like effect on your muse. There is a third possibility: maybe you have a muse that lately hasn't been whipping you into the kind of delightful frenzy you need to keep your soul healthy. If that's the case, go off on a retreat together and come up with a new plan.

CAPRICORN

Dec 22 - Jan 18

In her *San Francisco Chronicle* column, Leah Garchik reported an amazing fact about an outdoor concert hosted by famed tree-sitter Julia Butterfly Hill. The 10,000 people who attended left behind less than one dumpster's worth of trash, whereas a normal crowd that size would have filled 10 dumpsters. I suggest you begin mastering this approach to waste production, Capricorn—especially the

psychic version of waste. That way, you will never again have to slog through the massive karmic clean-up you're having to endure right now.

AQUARIUS

Jan 20 - Feb 18

At a candy store last Easter, I heard a philosophical debate about Jesus-themed confections. "It's just not right to eat a symbol of God," one woman said as she gazed at a chocolate Christ on the cross. A man agreed: "It's sacrilegious. An abomination." An employee overheard and jumped in. "I'll ask my boss to take that stuff off the shelf," she clucked. I was tempted to say what I was thinking: "Hello?! The holiest ritual of Christian worship involves eating Christ's symbolic body and blood." But I held my tongue; I wasn't in the mood for a brouhaha. Now I can speak freely, though. Which is lucky for you, Aquarius, because here's the good news: you're at the peak of your capacity to blend sensual pleasure with spiritual inspiration. A great way to express that would be to feast upon a delicious embodiment of the god or goddess you love best.

PISCES

Feb 19 - Mar 20

Your first image of power comes from "Volcanoes," a poem by Susan Katz: "A man in his glass house, inside the heart of a blizzard, harvests roses." Let it console you, Pisces, whenever you feel the world around you is hostile or apathetic to the masterpiece that's quickening under your care. Your second image of power comes from poet Emily Dickinson. She said she always knew when she was reading a good poem because it made her feel like the top of her head was about to come off. As you nurture your masterpiece, Pisces, you'll know you're on the right track if now and then you have the sensation she described. ☺

What's Happening Downtown!

GALLERIES/MUSEUMS

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St (488-6611/4808-5900) • Open Mon-Sat, 10am-5pm (closed all hols) • **MAIN GALLERY:** *ADORN AND PROTECT:* An exhibition of body objects that beautifully nurture or shield; until July 5 • **DISCOVERY GALLERY:** • Wood furniture by Gordon Galeniza • Until July 5 • **HIGH T&A WITH A TWIST:** Fashion and craft fundraising event to support ACC exhibitions; Sun, June 22 (2pm) \$25; tickets available at TIX on the Square, Alberta Craft Council

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq (422-6223) • Open Tue-Wed and Fri 10-30am-5pm; Thu 10-30am-8pm; Sat, Sun 11am-5pm. Closed Mon • **TECHNICOLOUR:** Artworks by Chris Cran, Clay Ellis, Geoffrey Hunter, Angela Leach, Chris Rogers, Arlene Stamp; until June 15 • **THROUGH THE LOOKING GLASS:** Artworks from the Gallery's collection examining the various ways in which artists have examined and represented nature; until June 15 • **KITCHEN GALLERY GLORY HILLS:** Artworks by John Maywood; until June 15 • **CHILDREN'S GALLERY: RECON:** Created by Don Moar; until July • \$12/\$10 (student/senior), \$5 (children 6-12)/free (member/children 5 and under)

GIORDANO GALLERY Main Fl, Empire Building 10080 Jasper Ave (429-5066) • Open Wed, Sat (12-4pm) or by appointment • Artworks by David Bolduc • Until June 24

LATITUDE 53 10248-106 St (423-5353) • (474-6058/490-1414/453-1763) • **UNINVITED GUESTS:** Artworks by Marie-Suzanne Dilets and Jean-Francois Prost • June 20-July 2 • **PROJEX ROOM: THE I ACCEPT MYSELF SERIES:** Mixed media/photo installation by Shelley Rothenburger • June 20-July 2

SEGHERS STUDIO GALLERY 604A, 10030-107 St Seventh Street Plaza, North Tower (425-6885) • Open Tue-Thu 5:30-9pm or by appointment • Artworks by David Seghers, Robert von Eschen, Erik Butterworth, Jeff Collins, Pamela How (Vilser), Neil McClelland and Jacqui Rohar

SNAP GALLERY 10137-104 St (423-1492) • Open Tue-Sat (12-5pm) • **CHILDREN SEE EVERYTHING**

Artworks by Libby Hague (Toronto multi-media artist) • Until June 28 • **FRONT SPACE: SELF STORY:** Wearable artworks by Marlann Sinkovics • Until July 1 • Closing reception: July 1 (2-5pm)

SOSA (SOCIETY OF STUDENT ARTISTS) GALLERY 10154-103 St, Basement (707-8305) • **ALTERED CONTEXTS:** Group show • June 12-July 2 • Opening reception: Thu, June 12 (7-11pm)

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq • **CONNECTIONS. IMAGES OF THE NORTH:** Artworks by Peggy Arnell • Until June 15

STUDIO 321 101689-100A St (424-6746/429-3498) • Open Sat-Sun 1-4pm • **THE FATHER-SON ART EXHIBIT:** Artworks by Marc Munan and Louis Munan • June 12-22, and June 29

THE WORKS ART AND DESIGN FESTIVAL Various venues throughout downtown Edmonton (426-2122) www.theworks.ab.ca • Featuring artworks by local, national and international artists • June 20-July 2

WORKS GALLERY Commerce Place, 10150 Jasper Ave • Open Mon-Fri 10am-5pm; weekends, hols noon-5pm • Artworks by the graduating class of the Faculty of Extension • Part of the Works Art and Design Festival • June 20-July 2

CLUBS/LECTURES

KLEIN AND CHRÉTIE: TWO PEAS IN A POD Centennial Room, Stanley A. Milner Library, 7 Sir Winston Churchill Sq, 100 St, 102 Ave (432-9408, 448-0159) • Lecture presented by John Carpay • Thu, June 12 (7:30pm) • Free

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 10123-99 St, west door (426-4620) • Speakers Jodie R. Stafford and Mark Crisall present *Marketing and Technology Strategies You Can Take to the Bank* • \$2 • Fri, June 13 (6-45-8 30am)

RESEARCH PLENUM ON RACE RELATIONS-ALBERTA EXPERIENCES AND PROSPECTS FOR CHANGE Grant MacEwan City Centre Campus, 10700-104 Ave (423-9907) • Forum presented by the Northern Alberta Alliance on Race Relations (NAARR) • June 13-14 • Pre-register

URBAN COFFEE HOUR Second Cup, 10303 Jasper

Ave • The art of conversation: meet new people • Every Sat (7pm) • Membership \$5-\$15/year

LITERARY

NAKED CYBER CAFE 10354 Jasper Ave • Open stage poetry, spoken word and music with Michael the Bionic Armistaut, FilthieroboCowboy poet • Wed, June 18 (9pm)

STANLEY A. MILNER LIBRARY 6th Fl, Room 7 (496-7021) • A presentation by Celia Sankar based on her book *Journey to Joy: A Guide to Finding Peace, Happiness and Purpose* • Thu, June 12 (7pm)

LIVE COMEDY

CITADEL THEATRE 9828-101A Ave (425-1820) • **SEEING IS BELIEVING:** Featuring hypnotist and illusionist Trevor Watson and other entertainers • June 21 (1pm, 4:30pm, 7:30pm) • Fundraiser for the Stollery Children's Hospital Foundation • \$9.50, \$45 (family pack of 5) • Tickets available at Citadel Theatre box office

QUEER LISTINGS

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows • Members only

EDMONTON PRIDE WEEK SOCIETY PARADE N Jasper Ave on 111 St, down Jasper Ave to 118 St, ending at the Oliver Arena on 103 Ave (428-5926) • Parade followed by the post-parade show • Sun, June 15 (2pm)

GARAGE BURGER BAR 10242-106 St • Black Solstice Quest for Mr. Edmonton Leather 2003 • Sun, June 15 (11am)

GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE) Suite 45, 9916-106 St (488-3234) • Open Mon-Fri, 1:30-5:30pm, 7-10pm • Support groups, library, youth group and discussion nights

GAY MEN'S OUTREACH CREW (GMOG) 45, 9912-106 St (488-0564) • Peer education initiative for gay/bisexual men that works toward preventing

the spread of HIV by improving self-esteem

HIV NETWORK OF EDMONTON SOCIETY 105, 10550-102 St (488-5742) • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

ICARE 702A, 10242 105 St (448-1768) • www.icarealberta.org • The Interfaith Centre for AIDS/HIV Resources and Education (formerly Interfaith Association on AIDS) provides spiritual support and connections for those affected by HIV/AIDS

ILLUSIONS SOCIAL CLUB GLCCE, Suite 45, 9912-106 St • Meetings every second Thursday each month

PFLAG GLCCE, Suite 45, 9912-106 St (462-5958) • Meetings every third Tuesday of the month at 7:30pm • Support/education for parents, families and friends of lesbians/gays/bisexuals/transgenders

THE ROOST 10345-104 St (426-3150) • Open Sun-Thu 8pm-3am, Fri-Sat 8pm-4am • **TUE:** Wild and Wet Contest (8-midnight) with female DJ Rhonda • **WED:** Amateur strip with Weena Luv, Sticky Vicky, DJ Alvaro • **THU:** Rotating shows: Ladonna's review, Sticky's open stage and the Weakest Link game second and last Thursday with DJ Jazzy • **FRI:** Euro Blitz: Best new European music with DJ Outlawak Upstairs-DJ Jazzy and female stripper • **SAT:** Monthly theme parties with DJ Jazzy Upstairs-New music DJ Dan Downstairs-Retro music • **SUN:** Betty Ford Hangover Clinic Show Beer Bash every long weekend with DJ Jazzy • Tue-Thu \$1 (member)/\$3 (non-member); Fri-Sat \$3 (member)/\$5 (non-member); Sun \$1 • **Black Solstice:** Quest for Mr. Edmonton Leather 2003: Fri, June 13 (9pm)

SECRETS BAR AND GRILL 10249-107 St (990-1818) • Lesbian and gay bar/restaurant

TRANSEXUAL/TRANSGENDER SUPPORT GROUP egret@hotmail.com • Meetings every fourth Tuesday of the month • Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings

YOUTH UNDERSTANDING YOUTH Gay and Lesbian Community Centre of Edmonton (GLCCE),

45, 9912-106 St (488-3234) • www.yuyouth.tripod.com/yuy • Every Sat (7-9pm) • A facilitated social/support group for lesbian, gay, bisexual, transgendered, straight and questioning youth under the age of 25

SPECIAL EVENTS

ALL ABOUT ANIME Stanley A. Milner Library, Edmonton Room (496-7086) • Presentation to introduce people to the world of Japanese animation • Part of the Animethon 10 Festival • Sat, June 14 (2-5pm)

AWESOME AUSTRALIAN WINEFEST Sheraton Grande, 10235-101 St (433-9739) • Wine tasting, Aussie-style finger foods • \$50 • Tickets available through Junior League • Proceeds to the Junior League of Edmonton • Thu, June 19 (7-9:30pm)

HARMONY SOLSTICE First Presbyterian Church, 10025-105 St (457-5503/420-1757) • Featuring Wajjo, Movements, Edmonton Senior Boys Pipe Band and more • Fundraiser for C.A.R.E. (Children's Aid and Reunification Endowment) • Sun, June 22 (4:30pm) • \$10/\$5 (children 6-12) • Tickets available at TIX on the Square

PIECES OF THE SKY Coast Edmonton Plaza, 10155-105 St (477-6648) • Auction presented by the Ben Calf Robe Society, hosted by Clifford Whitford. Featuring Laura Vinson and Free Spirit, Maria Dunn, Dale Ladouceur, Amanda Woodward • \$60 (adv tickets only) • Benefit concert for the breakfast/lunch program for Aboriginal children • Fri, June 13 (5:45-10:45pm); 5:45pm (reception), 7pm (dinner)

THEATRE

SEMIT'S 2003 NEW PLAY FESTIVAL FOR KIDS Stanley A. Milner Library Theatre (439-3905/420-1757) • Presented by Concrete Theatre • June 21-22 (1pm) • \$10 (adult/teen), \$6 (child 12 and under) • Tickets available at TIX on the Square, at the door

SURVIVAL: THE IMPROVISATION GAME Jaded Edge Theatre, 3rd Floor, City Centre East (479-0323) • Every Friday • \$5

JUNE 12-18, 2003



alt sex column

By ANDREA NEMERSON

Our latest submission

Dear Andrea:

I'm a writer who believes in Female Supremacy, and am currently seeking to correspond with a true dominant woman who will wear the pants and put me firmly in my place. I feel I have much to offer the right woman. I need to correspond with responsible, intelligent dominant women in order to connect with some possibilities.

Love, She Wears the Pants

Dear Pants:

So? Surely you've noticed that there are pros available to top you by phone, via old-fashioned epistle or e-mail, IM, ICQ or... well, you get the picture. If

you're willing and able to pay for it, what's stopping you?

I can see how paying might be an issue for submissives with a tendency to overthink things: "How can she really be the boss of me if I'm paying her?" Then again, the double indignity inherent in having to pony up to be abused could easily exert an appeal of its own.

If paying is out of the question and life is not delivering dominant ladies to your door on demand, I'd just do the obvious: go online. There are message boards and chatrooms galore—why aren't you out beseeching likely women (or a reasonable facsimile thereof) to allow you to worship them? I'm not your mistress, and if I were, I wouldn't be doing your chores for you, would I?

Love, Andrea

Domme and dommer

Dear Andrea:

My boyfriend is way into being dominated by a woman. I'm not very into it, I do it because I love him. But I want to know if there is a way that I can dominate him and get things out of it for myself. I want to enjoy the

things I do to him as much as he enjoys having them done. And also, I'm running out of ideas. Is there anything I can do to feel more into it? And do you have any ideas on how to dominate him? I've done things from making him wear panties to smacking his butt with a wooden spoon.

Love, The Reluctant Domme

Dear Domme:

Forced cross-dressing is good, wooden spoons are good and new ideas are easy to come by. Just pick up a couple of textbooks and start cribbing. Places like blowfish.com and Good Vibrations have even done your homework for you—the reviews there will lead you to books which suit your style and level of experience. This is a relatively recent phenomenon, so be grateful you didn't run into this problem in, say, 1983.

Also, start thinking in terms of building a scene, not merely going through a list (panties, check; spanking, check; calling him a miserable cur, check...). Your basic scene starts with setting a mood and defining roles—ordering him into the bedroom and onto his knees, say. Then, like any good story, it should build

gradually to a climax of some sort before reaching resolution. It's your movie; start directing.

As for learning to get off on something that just isn't your thing... well, that's trickier. Since dominating him is neither natural nor particularly hot for you in and of itself, you're going to have to get there through him. That is, if your partner's turn-on is the only one available, you're going to have to share it. This sounds all very woo-woo, but it's really not much different from what makes blow jobs hot for the blower as well as the blow-ee.

Have you watched carefully as he goes through whatever changes you put him through? Have you asked him to talk more? Many tops want nothing more than for their bottom to shut the hell up (what do you think gags are for?), but in your case, I'd think a little narration might come in handy. Let him tell you what a goddess you are, and how you are the source of everything sexy and powerful. And then try to believe it. Even good movies require a suspension of disbelief.

Love, Andrea

Born under punches

Dear Andrea:

Recently I found out my friend's wife hits him, hard enough to leave bruises. I told him it's abuse and he should leave (he'd never hit her back). What should he do? I mean is it any less abuse because he's a man? She also says really mean and hurtful things to him and is very controlling. He has to call many times while he's out (even just to the store) so she knows what he's up to. I care very much for him, but that's not why I want him to leave her. I just think that nobody deserves this kind of treatment. Don't you?

Love, Worried Pal

Dear Pal:

This is about abuse, not sex, but of course I do. He has to get it together and leave, though, or risk having people (okay, me) wonder if he's getting something out of being victimized. And before you ask, yes, I'd say the same thing if the genders were reversed.

Love, Andrea

Andrea Nemerson writes and teaches in San Francisco. You can e-mail her a question at andrea@altsexcolumn.com.

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VW0612

garage sales

Northern Light Theatre announces its
Annual Garage Sale June 13-15.
Fri 10am-9pm, Sat-Sun 10am-5pm; at the
3rd Space, 11516-103 St.
na0605-0612 (2wks)

workshops

Summer art camps for children and youth with
developmental disabilities at the Nina Haggerty
Centre for the Arts. For info or for a copy of a
brochure ph Shauna (780) 474-7611.
na0612

help wanted

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Painters; Artists; Street Performers. Seeking enter-
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Call 405-0701 for more details.
VW0622-0529 (2wks)

help wanted

DRIVERS WANTED: Perm/part-time. Weds 8-
11pm and Thurs 9am-3pm (approx. hrs). Truck
or mini-van required. Must be reliable, honest
and presentable. \$15+/hr. Store to store deliv-
eries. Call 907-0570 or fax info 662-0006.
VW0613

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na0606-0612 (2wks)

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na0424

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volunteers

Volunteers needed for the Great White North
Triathlon July 06/03. Marshals, timers, life-guards and
teardowns etc. Meet international triathletes at Alberta's
largest triathlon. Ph Leroy Williams 478-1388.
VW0612

Looking for students to volunteer with children at The
Edmonton Art Gallery this summer. Gain experience.
Have fun. Ph 422-6223, ext. 235 for info.
na0605

The JAZZ CITY International Music Festival (June
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teers. Ph Kent at 432-7166 for info.
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**LATINO
J~Lo**
Code:4144
(DO NOT PRESS ZERO)

**EROTIC
Erica**
Code:4110
(DO NOT PRESS ZERO)

**Transsexual
Justine**
Code:4100
(DO NOT PRESS ZERO)

Jaimie
Code:4102
(DO NOT PRESS ZERO)

Mmmm...Mini
Code:4134
(DO NOT PRESS ZERO)

**"LITTLE"
Lolita**
Code:4131
(DO NOT PRESS ZERO)

**TINY
Ming**
Code:4107
(DO NOT PRESS ZERO)

Tracey
Code:4116
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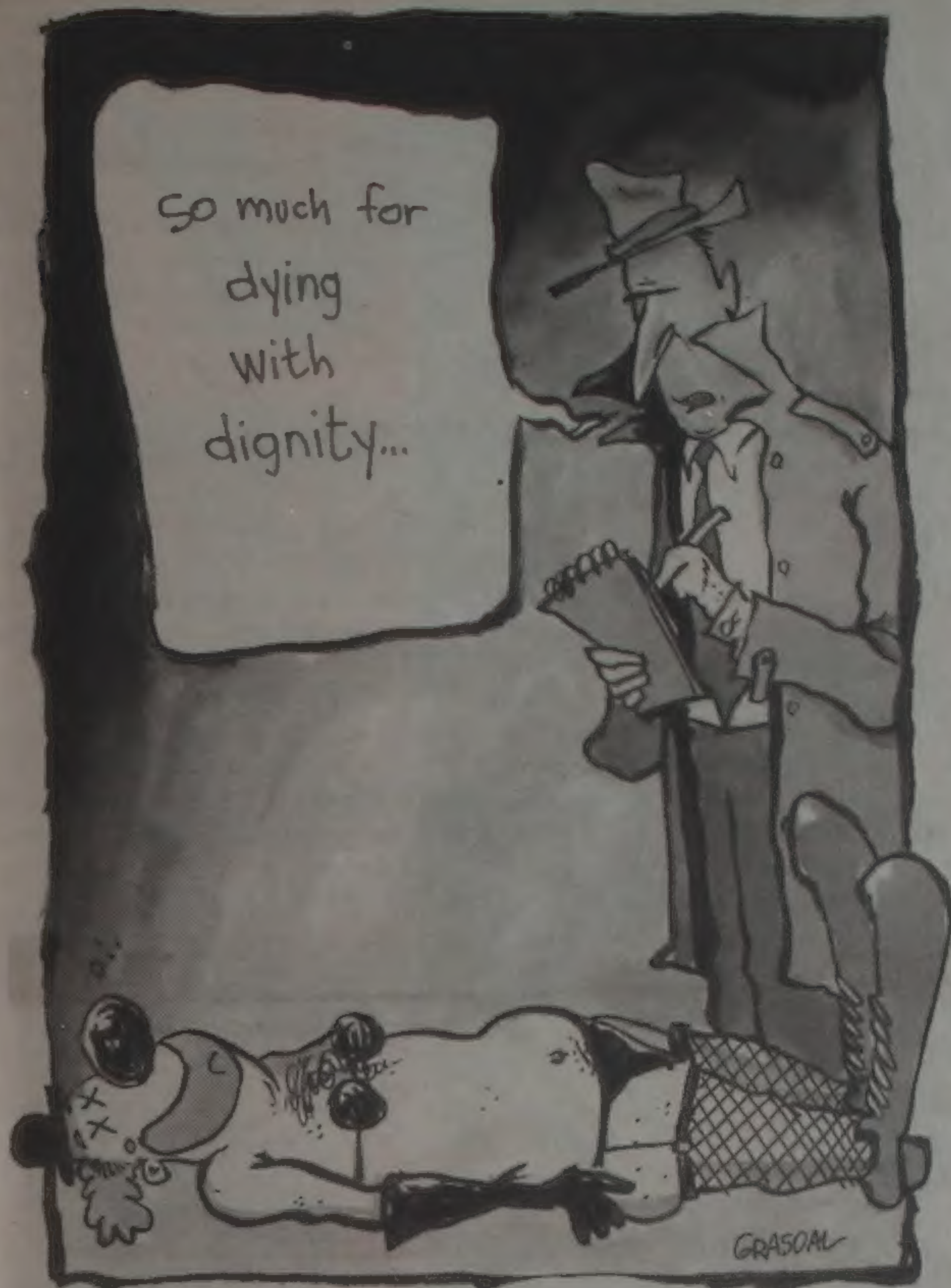
Kristel
Code:4132
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**SWEET
Honey**
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CLASSIFIEDS

Continued from previous page

volunteers

Travel the World! Newcomers to Canada are in need of friendship and support. Help someone from another country adjust to living in Edmonton (no second language required). Ph Host Program 424-3545.

Research Participation: How good is your sense of direction? Ages 18-40. 2-hour walk at U of A campus. Honorarium for participation. Ph Heather 492-4721.

The Clinical Services Division of the Faculty of Education, U of A, accepting referrals for psycho-educational and vocational assessments for individuals 16 yrs and older, June 16-July 31. \$50 admin fee applies. For info or to make a referral, please ph 492-3746.

FOOD NOT BOMBS anti-poverty group 10116-105 Ave., valhalla_man@yahoo.com.

University of Alberta seeks volunteers for the following research studies:
• Panic Disorder (suffering from panic attacks): 407-3221
• Social Phobia: 407-3906
• Severe Premenstrual Syndrome: 407-3775
• Female Healthy Volunteers: 407-3775.
• Reimbursement provided.

The Association of Adult Day Support: volunteer opportunities in program, crafts, woodwork and Men's group assistants. Ph Gwen 434-4747.

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volunteers

The AISH Network of Alberta Society are seeking new board members. For info Ph 482-8921.

EDMONTON INTERNATIONAL STREET PERFORMERS FESTIVAL: If you would like to be a part of it, call Linda, the Volunteer Manager, at 425-5162 (volunteers must 18 years or older).

Volunteers needed for the **River City Shakespeare Festival** June 26-July 20 Ph Chrystal 425-8086.

HEALTHY VOLUNTEERS required for research studies with the Brain Neurobiology Research Program at U of A. Ph 407-3775. Reimbursement provided.

volunteers

Brain Neurobiology Research Program at U of A seeks individuals suffering from SEVERE PMS for research study (ph 407-3775). Reimbursement provided.

Brain Neurobiology Research Program at U of A seeks individuals suffering from PANIC ATTACKS for research study (ph 407-3221). Reimbursement provided.

Can you read this? 1 out of 3 Albertans can't. **Become a volunteer tutor.** Training provided. Call P.A.L.S. @ 424-5514 for info.

Like science and educating others? Dynamic hosting and educational volunteer positions available @ **Odyssium** Ph Violet 452-9100.

VUEWEEKLY CONTEST RULES:

No person shall win more than once every sixty days.

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2) contest winners must be at least 18 years of age.
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